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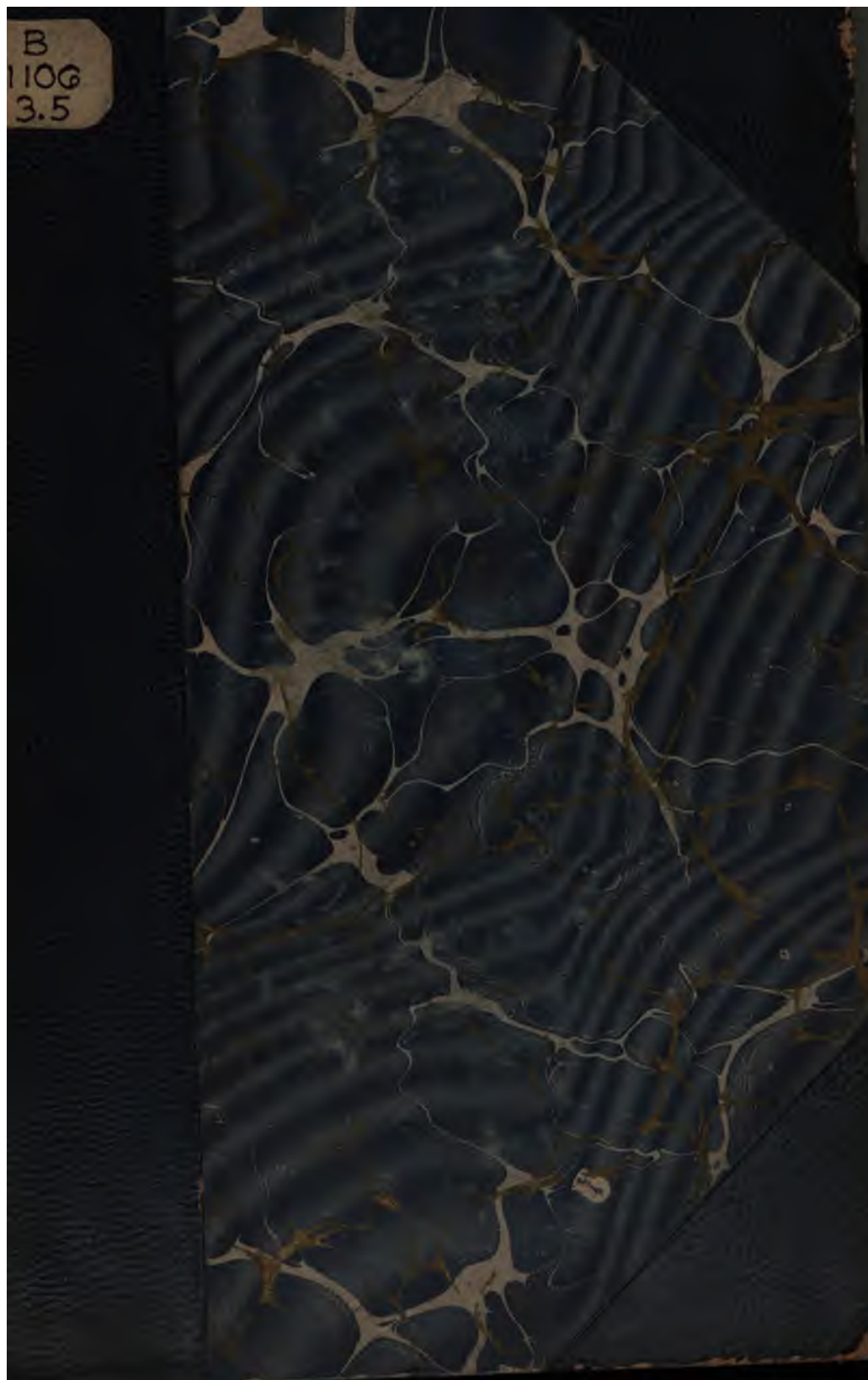
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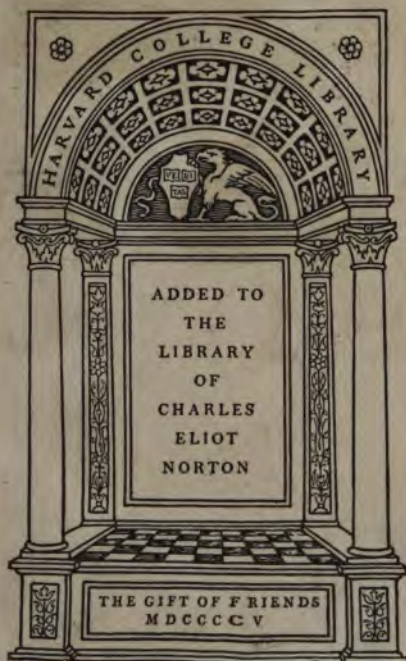
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A
DESCRIPTIVE CATALOGUE
OF THE
LIBRARY AND PRINT ROOM
OF
THE RUSKIN MUSEUM,
SHEFFIELD.

WITH NOTES AND EXTRACTS FROM THE WORKS
OF PROFESSOR RUSKIN.

[*FIRST ISSUE.*]

GEORGE ALLEN:
SUNNYSIDE, ORPINGTON, KENT;
AND 8, BELL COURT, TEMPLE BAR, LONDON.

1890

PRICE ONE SHILLING.

CATALOGUE OF
BOOKS AND PRINTS
IN
THE RUSKIN MUSEUM.

**PRINTED BY LOXLEY BROTHERS,
FARGATE, SHEFFIELD.**

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A
DESCRIPTIVE CATALOGUE
OF THE
LIBRARY AND PRINT ROOM
OF
THE RUSKIN MUSEUM,

Visitors from a distance will find ready means of access to the Museum, either by train to Heeley Station (Midland Railway), from which it is about five or ten minutes walk, or by omnibus and tram running every few minutes from the centre of the town (Fitzalan Square or Moorhead), to the terminus at the same point.

GEORGE ALLEN:
SUNNYSIDE, ORPINGTON, KENT
AND 8, BELL COURT, TEMPLE BAR, LONDON.

1890

[ENTERED AT STATIONERS' HALL.]

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Norton Fund

PREFATORY NOTE.

The collections comprised in the Ruskin Museum are the property of the Guild of St. George, which have been placed under the custody of the Corporation of Sheffield, by whom the Museum will be maintained for the term of twenty years, the Trustees of the Guild being associated with the Corporation in its control and management.

The removal of the "St. George's Museum," as it was formerly known, from Walkley to its present situation in Meersbrook Park, took place in the spring of the present year; the opening ceremony under its new auspices being performed by the Earl of Carlisle on the fifteenth of April.

It was Professor Ruskin's hope long ago to treat of the contents of the different departments of the Museum in full descriptive catalogues, but his multifarious works then in hand rendered the task impossible. His continuous ill-health has, unfortunately, kept the matter in abeyance, and has prevented him even from superintending the preparation of this first instalment. In its compilation, however, I have endeavoured to present it in a form such as I hope he might approve, using all available means of embellishing it, both by minute study of the works themselves in connection with their individual history, and by research in relation to his writings respecting them. As

numerous sections of Mr. Ruskin's volumes contain full or discursive commentaries on the "things written" which may here be consulted, I have avoided quoting lengthy extracts from his works, preferring rather to refer the reader to the text in the books themselves; such brief passages as I have included, being chiefly indicative of the subjective analysis to be found in the volumes from which they are taken.

In the arrangement of the catalogue, I have entirely dispensed with the more usual alphabetical method, and have adopted instead a classified order of the various subjects included, as tabulated on pages xi and xii. My motive in making this departure from the ordinary rule has been that it may be generally recognised that, whereas collections of books on widely different subjects, are usually catalogued otherwise,—either the unwieldy bulk of material which has to be dealt with, or some other purpose, as of trade, rendering the alphabetical method a more expedient, if not the only practical resource,—the present circumstances are otherwise, and of an exceptional character. The main object in the present case is the representation of the Museum Library, as a chief exponent of, and in direct relation to Mr. Ruskin's special teaching. It is thus to be understood that the collection is *purposely limited*, being restricted to such works as are commended by Mr. Ruskin for their choiceness of quality, primarily in relation to the subjects that are dealt with, but equally with regard to the manner in which they are presented, and the perfection with which they are illustrated. The order of classification which I have devised will, I hope, effectually serve the purpose of assisting intending readers in the choice of works and authors unknown to them on account of rarity, or for other reasons,

and I have endeavoured, by means of descriptive accounts of each work, to provide a catalogue of a “ King’s treasury ” which shall be of higher interest than a bare list of titles, and record of names. An alphabetical Index of the names of the Authors at the end of the catalogue, will afford to those who are already acquainted with them, a ready means of reference to their works.

The majority of the works included in the present catalogue are gifts which Mr. Ruskin has carefully chosen, and lavishly bestowed upon the St. George’s Guild, as affording examples of rare works of genius which are specially worthy of attention as objects of study, or in other respects of particular value to students. The regard for rare quality, instead of mere accumulation, constituting, as already mentioned, a distinct feature of this, as well as of the other departments of the Museum, it is further intended that only such works as legitimately come within the scope of Mr. Ruskin’s system of general culture, and which serve to illustrate his teaching, shall at any time be admitted into the collection as proper to the institution. This distinctive principle it is necessary to specify, since numerous friends, unaware evidently of the particular character of the Museum, have kindly forwarded presents, which are not of the nature desired, and which therefore, are not included in this catalogue.

The famous Eyton collection of Ornithological illustrations (see page 18), it has been impossible to epitomise at present, and the existing Manuscript catalogue is of little, if any, service ; but I purpose revising the entire collection, and compiling a new and complete index to the plates, which will render this series of between six and seven thousand beautiful representations of birds from all parts of the world,—including over three hundred

drawings which have never been engraved,—of more practical interest, and of especial value to naturalists.

It may perhaps be thought that this descriptive account of the collection of books and engravings belonging to this Museum is out of all proportion to its extent, but the scope and importance of the works will be found at once of the greatest interest to all who know how to admire what is beautiful, and revere what is great.

WILLIAM WHITE.

The Ruskin Museum.

October, 1890.

REGULATIONS FOR THE USE OF THE LIBRARY AND PRINT ROOM.

The times of opening the Museum are, on Monday and Saturday from 10 a.m. to 9 p.m.; on Tuesday, Wednesday, and Thursday, from 10 a.m. to sunset; and on Sunday from 2 to 5 p.m. The Library, however, is not open on Sundays, and on other days is open from 10 a.m. until 6 o'clock p.m., except on the days in the winter months when the Museum closes earlier, at dusk.

The Museum is closed on Fridays, and on Christmas Day, and at such other times as may be ordered by the Committee. Visitors from a distance are granted admission *when practicable*, on these days, upon sending in their names to the Curator.

Visitors to the Library are required to fill up a form stating the volume or engraving they wish to inspect, with a reference to the page in the Catalogue, and the name and address of the applicant.

Every applicant is understood to have become acquainted with the regulations of the Museum.

In the interests of all it is requested that no talking be carried on, so that quiet may be strictly preserved in the Library.

Students and others are granted the use of only one volume or portfolio at a time, except by special permission. They are requested to exercise great care in handling the volume, and

in turning over the pages ; to remove their gloves before handling any book or engraved work, and to abstain from touching in any manner whatever the surface of any print or drawing.

Writing, or making any marks whatever in any volume, or upon any print or drawing is strictly prohibited. No writing fluid of any kind is permitted to be used in the room ; nor may any note-book, or piece of paper be placed upon any book, or other work for any purpose.

Tracing from prints and drawings is not allowed, unless granted under special circumstances, and conducted under the direct supervision of the Curator ; and the comparison of prints and drawings not the property of the Guild, can only be made under his superintendence.

No volume, print, or drawing belonging to the Library is allowed to be removed from the room, and each article must be returned to the Curator or his assistant when done with, before any other work can be supplied.

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ERRATA.

Page 6. Line 5, *delete* "th" after the numerals.

„ 36. Insert "See" before the word "paragraphs," in the line preceding "Works of Albrecht Dürer."

„ 36. For "Melencholia" on the last line, and also on the 15th from the bottom, read "Melencolia."

„ 69. For "facination," line 10, read "fascination."

NOTE.—An asterisk (*) marked against various works in the catalogue denotes that, being unique or of special rarity and value, they can be seen only under the direct superintendence of the Curator.

A. Manuscripts, Black Letter and Mediæval Books.

I. Ancient Egyptian MSS.

The Papyrus of Ani; or Book of the Dead. A fac-simile reproduction of the original Funereal Hieroglyphs in the British Museum. Published 1890. and presented by the Trustees.

This rare example of early Egyptian Manuscript work, which is one of the most beautiful and interesting of its kind that is known, was secured for the British Museum in 1888, by Mr E. A. W. Budge. It consists of a series of 37 chapters, each on a separate sheet of papyrus, drawn in colours after the manner peculiar to this primitive period of art, and expresses by symbolism the religious cultus of ancient Egypt in a striking manner.

The person whose name the work bears (Ani) was a Royal Scribe, who bore the office of "Scribe of the Sacred Revenue of all the Gods of Thebes." The papyrus is considered to be the work of several writers, and was probably executed at different times, towards the end of the Fourteenth Century B.C. The various rites and ceremonies here displayed exemplify the profoundness of the philosophy of the highly civilised Egyptian race of thirty-three centuries ago.

II. Illuminated Mizzals and other Manuscripts.

In an exhortation to his monks in the year 1486, the then Abbot of Spanheim (John of Trittenheimer, or Tritheimius) addressed them thus:—"I have diminished your labours out of the monastery, lest by working badly you should only add to your sins; and have enjoined on you the manual labour of writing and binding books. These, and similar occupations you may carry on with tranquillity of mind and body, within the enclosure of the monastery. I wish that you may diligently perform even these works of your hands for the love of God, lest you eat the bread of

idleness. There is, in my opinion, no manual labour more becoming a monk than the writing of ecclesiastical books, and preparing what is needful for others who write them ; for this holy labour will generally admit of being interrupted by prayer, and of watching for the food of the soul no less than of the body."—*Maitland's "The Dark Ages."*

- * **Lectionary of the Thirteenth Century, circa, A.D. 1160. Lectionarium Secundum usum dioceseos Augustanæ continens epistolas et Evangelias.** 136 folio leaves, on vellum : the initial letters richly ornamented in pure gold and other colours, and having the first line of the Epistle or Gospel of the day written in letters of silver.

The "LECTIONARY" was a portion of the sacred service which was never *printed* for actual *use*. In fact, being embodied in the Missal and the Breviary, it dropped out of the cycle of separate books before the discovery of printing. Therefore such editions as there are, are the work of scholars who made collections of the various old liturgies and printed them for critical purposes. The first edition of the Roman Lectionary is contained in J. Pamelii *Liturgia Latinorum*, two quarto volumes, published in 1571, and reprinted in 1610 (in two quarto vols.) as *Missale S.S. Patrum Latinorum*. But the *Lectionarium* which may perhaps be best compared with this early MS. is the old revision of the *COMES* (St. Jerome's Lectionary), which is attributed to Alcium, or at least was made in the time of Charlemagne, and printed in the works of Cardinal Thomasius in 8 volumes 4to, 1747-68, at Rome.

This excellent and copious collection of lessons, was most probably executed in France in the Twelfth century. The writing is of great accuracy and beauty, consisting of handsome lower-case Roman Majuscules, on very good and substantial vellum ; with rubric titles of the Holy-days throughout the year, with the proper Lessons appointed for them. The entire volume contains 136 leaves, and it has been preserved with more than ordinary care ; but the strong cover in which it has been placed, is of the embossed German leather of the Fifteenth or even the Sixteenth century, and not the original binding, as was stated in the auction sale catalogue. The stamped ornamentation on the front side includes a frame composed of the name " Maria " on a scroll, repeated twenty-six times.

The collection comprises in all 250 separate Lessons, which commence on page 57 with "*Invigilia Natalis Domini*"—the Scriptural reference has been recently added in pencil on the margin throughout the volume—and end with those proper to the Dedication of a

Church and an altar; in which series are 24 Sundays after Pentecost, and five Sundays in Advent. There are, however, two distinct collections of Lessons contained in this book, which are separated by a small space of blank leaves, and made readily accessible by a vellum loop attached to the edge of the leaf commencing the Second division. The first of these series extends to folio 55 b, and the second to the end of the book, folio 127 b. In the first division will be found such Lessons as were appointed to be read on festivals from the Old Testament, interspersed with those from the Gospels and Epistles, placed in their annual order from Christmas-Eve to All-Saints'-Day (*Lessons i.—cxxx.*), but the second part (*Lessons cxxxii.—ccl.*) consists of readings taken from the New Testament only, arranged in the same order. In addition to the series of Scriptures for the Sundays and Holidays of the ecclesiastical year, this volume contains a few special Lessons proper to be read on the Anniversaries of Apostles and Martyrs, of a Confessor-Bishop, and at the Dedication of a Church or an altar. But between the separate parts are two leaves, on one page of which (*folio 56 b*) is written in a good careful hand, a very curious list of certain other days of religious observance on which scripture lessons were to be read, though not previously noticed in the book.

The large number of Illuminations in this volume may be best expressed by stating that every separate Lesson is commenced by a large and well-painted Initial-letter, almost all of which are remarkably lustrous with colours, gold, and a white metal in nearly all places remaining unchanged, whence it has been supposed to be some preparation of tin. These letters are in general richly and gravely drawn and painted, in the French-Saxon style of twisted capitals: but some few of them contain human figures, and a still smaller number are composed of grotesque animals. Extending out of each initial is a long narrow line or panel, containing the commencing words of the Lesson, written in small Gothic capitals, in white or yellow metal, on a dark ground. At the beginning of the Lesson for the Feast of the Seven Brothers, Martyrs (*folio 26a, July 10th*), is a rich panel of gold and colours, enclosing the first three lines of the text painted in Gothic capitals of gold and azure, and there are also thirty other pages in the manuscript in which the writing is placed under arches, or within a kind of framework with columns, all elaborately covered over with Saxon interlacings and ornaments, generally executed in bright white metal on dark grounds. In these illuminations the gold is always rich and substantial, though not materially raised; the azure, the green, and the white, all excellent; the red, deep and rich; and the few remaining colours inferior. The supply of the first writing fluid seems to have failed towards the close of the volume, the text of the last sixteen pages having changed to a pale brown, though apparently executed by the original scribe.

This interesting manuscript was purchased at the sale of the Manuscript Library of S. W. Singer, Esq., Aug. 3rd. 1858. A Latin line in the hand-writing of the Fifteenth century inscribed on the recto of the first leaf states that the book belonged to the Monastery of Ottenburen, an Abbey of Benedictines in Swabia, in the Diocese of Augsburg, Bavaria, on the left bank of the river Guntz, two leagues from Memmingen. It formed originally one of the magnificent set of liturgical volumes illuminated within this large monastic institution after the fire which took place there in 1152, when the Abbot Isengrim enlarged and enriched the library. This Lectionary and a Graduale (of the same origin and an exact counterpart in grandeur of decoration and caligraphy of this MS.) which was once in the collection of M. Didot, are probably the only extant relics of Isengrim's grand library. This work itself has passed through the famous collections of Mr. Singer and Sir W. Tite, and was purchased by Mr. Ruskin in the year 1880.

- * **Sermones et Homiliæ; Codex in Membranis.** A Visi-gothic manuscript of the Xth. or the XIth. century, containing 280 leaves, (measuring $18\frac{1}{2}$ by $13\frac{1}{2}$ inches), the parchment being mostly stout, but varying somewhat in substance. The pages where formerly torn or imperfect, have been carefully repaired in early times.

This primitive MS., which is executed in uncial characters, having the initial letters elaborately interlaced, in some cases on a large scale, in the Irish style, is one of the much-prized collections of transcripts of the works of Origen, Popes Gregory and Leo, SS. Augustine, Hieronimus, Ambrose, and Maximus, Venerable Bede and others.

- * **Biblia Sacra Codex MS. in Membranis.**

A LARGE MANUSCRIPT BIBLE (folio) of the XIIIth Century (on vellum).

A most beautiful and perfect specimen of English Thirteenth Century illumination. Presented by Mr. Ruskin.

The work of this Manuscript, consisting of 400 folios, is peculiarly interesting in several respects, but the precise date of its execution is unknown; Mr. Ruskin considers, however, that the architecture in the letter "P" at opening 180, is suggestive of the early part of the Thirteenth Century. At the end of the volume are some loose manuscript notes in criticism of the work by Mr. Ruskin, for the guidance of those desirous of pursuing its study in minute detail.

The filigree initial letters at the commencement of the chapters are alternately in blue and red, in reverse relation; but in the case of the Psalms this principle is extended to every sentence, only in plain capitals. The illuminated initial letters, which head the prologues are frequently

very beautiful in design, and the large subjects to each book are in several cases unusual. The initial "I" to Genesis (*folio 4a*) includes the acts of creation irregularly arranged, and imperfectly; and it is remarked by Mr. Ruskin that "the New Testament begins with Abraham asleep in his tent: the generation of Christ being seen in dreams above him." In the colouration the rare use of brown is specially noticeable, and the range of colours is extensive, including orange-red, blue, green, red-brown, light-brown, white, yellow, purple, and crimson, besides burnished gold.

A remarkable characteristic of the volumes is the insertion of the Burial service at the end of the Psalms, occupying folios 180a to 183a. The first letter "P" has for its subject the offering of the Mass, and two other subjects occur in this ritual portion. In the musical notation, which is written on four line staves, it is to be noticed that some of the notes are placed one above the other for the sake of abbreviation in connection with the words to which they are to be intoned. The Book of Proverbs follows immediately after the Burial Service, the introduction of which is perhaps a unique occurrence in MSS. Bibles.

- * **SMALL MS. BIBLE of the XIIIth. Century** (on vellum). The words "Aux Capucin de Mante" are written on the margin of several pages of the volume.

This Bible was presented by Mr. Ruskin (see "*Fors Clavigera*," vol. vi. p. 297), and it is the text of this XIIIth. Century copy which is generally alluded to in *Fors*.

The initial letters to each chapter are alternately of scarlet and lapis-lazuli blue, the scroll ornamentation being of the contrasted colour, and the letters of the book-headings to the pages are similarly alternated. The illuminated letter at the commencement of each book has the subject painted in burnished gold and various other colours, and Mr. Ruskin notes on the first fly leaf amongst other items of interest in the work, the "most rare use of yellow in the last prologue to Genesis and its letter I"—"*In principio*,"—which occupies the centre of the fourth page from top to bottom, and includes in circlets the seven acts of creation.

- * **Missal of the Thirteenth or Fourteenth Century** (on vellum).

A grand specimen of the art of illumination, believed to be French; in old calf (red) binding, with five brass bosses upon each side of the cover. As the Kalendar includes the names of some German saints, it was probably executed near the borderland of Germany. It is in a remarkably fine state of preservation, and contains 471 leaves of manuscript, the first six being occupied by the Kalendar. The decoration of the initial letters, some of which include subjects, is very rich and choice; at opening 155, there are two full page illuminations, on the right hand

God the Father, and on the left Christ the Son, crucified, with attendant saints. The whole of the music of the sequences, written in the old notation form on four line staves, is included in this fine manuscript.

- * **Homilies of Popes Gregory the Ninth, and Sixtus the Fourth. Secretales P. P. Gregorii IXth. et Sexti IVth. Codex Membranaceus.** With a marginal commentary.

A highly ornate Italian illuminated MS. of the XIVth. Century, of great technical finish, but showing the change into a debased style of ornamentation, consisting of 291 leaves, measuring 19 inches by 11½ inches, and six slips inserted. The work is executed upon vellum of the finest quality, the elaborately drawn decorations being rich in gold and finely harmonized colours on every page; and the whole is in a remarkable state of preservation. The highly ornamented scroll-work of the initial letters includes many grotesque representations of human figures, some as monks, others in armour, and numerous caricatures of animals and birds. A large proportion of the chief initials contain busts on a gold ground, which are apparently portraits, and it is noticeable that the colour of the human hair is mostly a rich reddish brown. The volume is divided into five books, but without any break in the continuity, and at the beginning of each book a ceremonial subject in arched panels is painted at the head of the minutely illuminated title.

- * **Missal Album of Lady Diana de Croÿ.** An elaborately illuminated XVIth. Century French work.

"Horæ Beati Mariæ Virginis," (or "Book of Hours,") consisting of 178 leaves of fine vellum, containing 20 full page miniatures, besides numerous illuminated borders at one side of the pages. The subjects of the miniatures, which are all finely drawn and richly coloured, include, besides portraits, the Virgin (seated on a throne covered by a cloth of gold, and holding a lily in her left hand) and Child, with two playing Angels (in the scroll-work a fox piping to a cock); St. John on Patmos, (two apes and two goldfinches in the scroll-work); the apparition of Christ to St. Gregory at the Elevation of the Host, with all the sacred symbols above the Altar; the Adoring Virgin; the Visitation; the Crucifixion; Pentecost; the Three Persons of the Trinity (in white robes) adored by Angels (in scarlet colour); the burial procession (with a cathedral in the distance resembling Amiens); the Death of the Virgin, with a vision of God the Father holding the Infant Son; the Coronation of the Virgin; Actæon turned into a stag by Diana at the bath; David and Goliath (with two basilisks, a peacock, and two goldfinches in the scroll-work); and Job, with two of his "friends" and his wife.

This choice little pocket volume was made for Lady Diana de Croy, of the house of Lorraine, who was a French Cousin to Mary Queen of Scots, whose autograph amongst many others on the margins of the pages it bears. The dates of the autograph inscriptions range from 1572 to 1590, and many notable French dignitaries, chiefly amongst which those of the Berlaymont, Damant, Gaste, de Lalanne, de Lallaing, de Ligne, de Lorraine, de Mansfel, de la March, Mastaing, de Meleun, de Monte Doglio, de Montmorency, Renesse, du Rhem, and de Staneles families, are conspicuous. An excellent historical account of this interesting Prayer Book, and the personages connected with it, by Mr. Gershom Collingwood, appeared in the "Art Journal" for Nov. 1882, pp. 337-9.

III. Early Printed Bibles.

Black Letter German Bible of the Sixteenth Century. *Die Gantze Bibel.* Christoffel Froschouer, Zurich, 1540. Large Folio, measuring $14\frac{1}{2} \times 9\frac{1}{2}$ inches; with woodcut illustrations after Hans Holbein and others.

BASKERVILLE BIBLE: Cambridge, 1763.

This large sized (Double Elephant Folio, 20×13 inches) and beautifully printed edition of the Holy Scriptures, includes the Apocryphal Books, and a feature of the edition is that each book commences on a fresh page. At the end of the volume is a chronological index to the entire contents.

IV. Works appertaining to Mediæval Art and History.

PALÆOGRAPHIA SACRA PICTORIA: being a series of illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts executed between the Fourth and Sixteenth Centuries. By Prof. J. O. Westwood, F.L.S. With 50 coloured plates: royal quarto. 1843-5.

This handsomely illustrated volume contains a more complete representation of the decorative art of Biblical Manuscript scribes than any hitherto published. The plates are printed in gold, silver, and various colours, and were produced under the direction of Mr. Owen Jones.

THE DARK AGES: a series of essays to illustrate the state of Religion and Literature in the Ninth, Tenth, Eleventh, and Twelfth Centuries. By Rev. S. R. Maitland, F.R.S., &c., 2nd edition, 1845.

A work in which much light is thrown upon the obscure history of numerous saints of the period dealt with, and of especial interest in connection with early manuscripts and monastic life and literature generally.

THE HANDBOOK OF MEDIÆVAL ALPHABETS AND DEVICES. By Henry Shaw, F.S.A. 1853.

A series of 36 plates of initial letters and other illuminations.

- * **The Legend of Saint Ursula and the Virgin Martyrs of Cologne.** The Text printed within engraved borders of scenes in the life of St. Ursula. 1869.

The legend is told in eight chapters, following which is a reprint in Black-letter of the metrical version, written towards the close of the Fifteenth century, by Edmund Hatfield, a monk of Rochester. It was dedicated to the most Illustrious Lady Margaret, the mother of King Henry the Seventh, and was one of the earliest works which issued from the press of Wykyn de Wordes. At the end is an appendix on 'Hans Memling, and the Flemish School of Art.'

For Mr. Ruskin's estimate of the legend, and the pictorial creations of Carpaccio in illustration of the life of this mythical Princess, see '*Fors Clavigera*,' *Letters* 20 (*July*, 1872), pp. 11—17, and 71 (*Oct.*, 1876), pp. 339—356; and '*On the Old Road*,' *Vol II.* pp. 380 et seq.; and '*St. Mark's Rest. The Shrine of the Slaves*,' pp. 42—46.

"The primary form in which the legend shows itself is a Nature myth, in which Ursula is the Bud of flowers, enclosed in its rough or hairy calyx, and her husband, Æther—the air of spring. She opens into lovely life with 'eleven' thousand other flowers—their fading is their sudden martyrdom." (*Letter* 71, p. 341.) "The one great meaning of the legend is the victory of her faith over all fears of death. It is the laying down of all the joy, of all the hope—nay, of all the Love of this life, in the eager apprehension of the rejoicing and the love of Eternity. What truth there was in such faith I dare not say that I know; but what manner of human souls it made, you may for yourselves see": following which is an account of the paintings by Carpaccio expressive of the character. (Quoted from '*An Oxford Lecture*' included in volume ii. of '*On the Old Road*,' p. 380.) "The northern form of the legend, localized at Cologne, is neither so lovely nor so ancient" as "the stories concerning her which were current through Italy in the times of Carpaccio." ('*Fors*,' loc. cit., p. 350.)

CATALOGUE OF ADDITIONS TO THE MANUSCRIPTS IN THE BRITISH MUSEUM, in the years 1882-1887. Compiled by the Keepers and Assistants of the Department. 1889.

Presented by the Trustees of the British Museum.

The additions to the National collection during these six years included Greek and Ancient Latin MSS. (Liturgical, Biblical, Historical, Philosophical and Poetical), and other Illuminated Works; State Papers; Miscellaneous Writings and Correspondence, on matters appertaining to biography, music, the drama, history, and general literature.

"The total number of manuscripts acquired during this period is 1,526; of charters, 5,994; of detached seals, 2,428; and of papyri, 4, counting many fragments under a single number."—*Preface*.

THE PHILOSOPHY OF ORNAMENT. Eight Lectures on the History of Decorative Art. By W. G. Collingwood, M.A. 1883.

V. Choice Bindings.

- * A FINE ENGLISH SPECIMEN OF THE ART OF BOOKBINDING, in red morocco, richly tooled, by Mr. J. T. Cobden Sanderson, covering a copy of "UNTO THIS LAST."

A copy of the same work was bound in precisely the same style by this accomplished amateur binder for his daughter, included in the inscription of which he wrote: "being one of the noblest books I know, I covered it with such glory as I could of roses and of stars, and set your name in the midst, and gave it you, hoping that you would all your life long love it, and all your life long live in obedience to its precepts."

The volume was presented to Mr. Ruskin by Mr. Sanderson in 1886.

B. WORKS OF TRAVEL.

I. EARLY VOYAGES OF DISCOVERY.

HAKLUYT'S COLLECTION OF THE EARLY VOYAGES, TRAVELS AND DISCOVERIES OF THE ENGLISH NATION. Five volumes. Imperial 4to., 1809-12. Edited by G. Woodfall. A reprint of the original work, the interesting title page of which, as here reproduced, reads as follows:—

"THE PRINCIPAL NAVIGATIONS, VOYAGES, TRAFFIQUES, AND DISCOVERIES OF THE ENGLISH NATION, made by sea or overland to the remote and farthest distant quarters of the earth, at any time within the compasse of these 1600 yeres: divided into three severall volumes. . . . The first volume

containeth the worthy discoveries, &c., of the English toward the north and north-east by sea, as of Lapland [&c.] . . . together with many notable monuments and testimonies of the Ancient Forren trades, and of the warrelike and other shipping of this realme of England in former ages, whereunto is annexed a briefe commentary of the true state of Island [i.e. Iceland], and of the northren seas and lands situate that way: as also the memorable defeat of the Spanish huge Armada, Anno 1588. The second volume comprehendeth the principall navigations [&c.] to the south and south-east parts of the world, as well within as without the streight of Gibraltar By Richard Hakluyt, Preacher, and sometime student of Christ-church in Oxford. Imprinted at London by George Bishop, Ralph Newberie, and Robert Barker. Anno 1599." Both volumes were of this date. "The third volume and last volume" includes "the North-west, West, and South-west parts of the world," otherwise spoken of as "the newfound World of America." Two further volumes were added under this issue uniformly with the above, particulars of which are given below:

Vol. I. VOYAGES TO THE N. AND N.E.; being a reproduction of the 2nd edition of the original work, as published in 1599. 1809.

Vol. II. VOYAGES TO THE S. AND S.E.; first published in 1599. 1810.

Vol. III. VOYAGES TO THE N.W., W., AND S.W.; first published in 1600. 1810.

Vol. IV. Contains no explanation of its first publication. It includes miscellaneous papers, observations, notes, and discourses respecting voyages made between the years 1532-97. A "SUPPLEMENT TO HAKLUYT'S COLLECTION OF VOYAGES," with separate title pages, dated 1601, suggests the original date of the preceding part of the volume. It is the first of a series of supplements, bearing different dates upon their title-pages; but the numbering of the pages is consecutive throughout the volume. These additions are briefly as follows:—"THE DISCOVERIES OF THE

WORLD, FROM THEIR FIRST ORIGINAL [in a second title—
 “according to the course of times from the Flood”] UNTO
 THE YEERE OF OUR LORD 1555. BRIEFLY WRITTEN IN THE
 PORTUGALL TONGUE BY ANTONIE GALVANO. CORRECTED,
 QUOTED, AND NOW PUBLISHED IN ENGLISH BY RICHARD
 HAKLUYT. ANNO 1601.” (*pp.* 393-450.) “THE WORLDES
 HYDROGRAPHICAL DISCRIPTION,” setting forth the discovery
 of the universal navigability of the seas, but chiefly con-
 cerned with an argument in objection to a North-east
 passage to China, and in favour of the future discovery of
 a North-west passage. By J. Davis. 1595. (*pp.* 451-68.)
 “VOYAGE D’OUTREMER ET RETOUR DE JÉRUSALEM EN FRANCE,
 PAR LA VOIE DE TERRE, PENDANT LE COURS DES ANNÉES, 1432
 ET 1433, par Bertrandon de la Brocquière : ouvrage extrait
 d’un manuscrit de la Bibliothèque Nationale . . . et publié
 par le citoyen Le grand D’Aussy.” Throughout in French;
 undated (*pp.* 469-546). “THE NAVIGATION AND VOYAGES OF
 LEWES VERTOMANNUS, GENTELMAN OF THE CITIE OF ROME,
 to the Regions of . . . Egypte (*pp.* 551-64), Arabia (*pp.*
 565-71), Persia (*pp.* 572-80), East India (*pp.* 580-9), India
 (*pp.* 589-610), Ethiopia (*pp.* 610-12), . . . in the yeere of
 our Lorde 1503. Translated out of Latine into Englyshe,
 by Richarde Eden, 1576.” (*pp.* 547-612). 1811.
 Vol. V. SUPPLEMENT. This volume includes an exact reprint
 of the four articles by Galvano, Davis, De la Brocquière,
 and Vertomannus, contained in Vol. IV, as described
 above (the only difference being that the paging is altered
 so as to commence afresh), and some further treatises
 relating to discoveries made between the years 1516-1632
 are appended. The anonymous editor describes the
 selection as being additional to Hakluyt’s compilation. It
 was published in 1812.

Only 250 copies of this edition printed on royal paper, and 75
 on Imperial paper, were issued. The practice is adopted in this edition
 of giving English translations of the Latin text wherever quoted. The
 third and fourth volume contain marginal notes, in pencil or in ink, by
 Mr. Ruskin.

PINKERTON’S VOYAGES. A General Collection of the Best and

most interesting Voyages and Travels in all parts of the World; many of which are now first translated into English. Digested on a new plan; by John Pinkerton. In seventeen volumes, containing numerous full page illustrations. 1808-14.

- Vol. I. EUROPE. The Arctic Regions. 1808.
- „ II. „ The British Islands. England, Wales, &c., 1808.
- „ III. „ The British Islands. Scotland and Ireland, 1809.
- „ IV. „ France, 1809.
- „ V. „ The Sicilies, Spain and Switzerland, 1809.
- „ VI. „ Germany, Denmark, Sweden, and Russia, 1809.
- „ VII. ASIA. Tartary, China and Japan, 1811.
- „ VIII. „ India, 1811.
- „ IX. „ Persia, Siam, Tonquin and Cochin China, 1811.
- „ X. „ Arabia, The Levant, Syria, Palestine and Asia Minor, 1811.
- „ XI. „ The Malay Archipelago, and Australasia, 1812.
- „ XII. AMERICA, (NORTH); The Upper Parts, 1812.
- „ XIII. „ „ Virginia; Canada, &c., 1812.
- „ XIV. „ (SOUTH) Peru, Chili and Brazil, 1813.
- „ XV. AFRICA. Abyssinnia, Egypt, Barbary and Morocco, 1814.
- „ XVI. „ Cape of Good Hope, Congo, Guinea, Ethiopia and Madagascar, 1814.
- „ XVII. SUPPLEMENT. Containing a full catalogue of Geographical Works, and a complete Index to the 16 volumes, 1814.

This interesting series of volumes includes in a collected form a complete record of the important voyages of discovery carried on by Marco Polo, Mungo Park, Captain Cook, amongst other well-known travellers of early times up to the date of the publication.

II. ANCIENT ATLASES.

CLAUDII PTOLOMÆI VIRI ALEXANDRINI MATHEMATICÆ DISCIPLINÆ PHILOSOPHI DOCTISSIMI GEOGRAPHIÆ OPUS NOVISSIMA TRADUCTIONE ET GRECORUM ARCHETYPIS CASTIGATISSIME PRESSUM: CETERIS ANTE LUCUBRATORUM MULTO PRESTANTIUS. At the end of the dedicatory matter, the date is given as follows: "Datū Argentine sub Annū Dñi MDXIII Marcii XV;" while the address to the reader (following the index of place-names) closes thus: "Anno Christi Opt. Max. MDXIII. Marcii XII. Pressus hic Ptolemæus Argentine vigilantissima castigatione industriaque Joannis Schotti urbis indigene. Regnante Maximiliano Cæsare Semper Augusto."

A rare antique work of great historical value, and the primitive maps, showing the configuration of the countries as then conjectured, quaint as they appear in our day, exhibit the degree of geographical knowledge which had been acquired more than 350 years ago, in a highly instructive manner. Various German Prints of the 16th Century—including Maps, Coats of Arms, and a genealogical tree of an ancient baronial family (of Wurtemberg) dating from 930-1609—are inserted in different parts of the volume.

C. NATURAL HISTORY.

I. MINERALOGY.

THE MINERAL KINGDOM. By Dr. J. G. Kurr, with 22 coloured plates. English edition. 1859.

II. BOTANY.

FLORA LONDINIENSIS, OR PLATES AND DESCRIPTIONS OF SUCH PLANTS AS GROW [grew] WILD IN THE ENVIRONS OF LONDON [a hundred years ago], WITH THEIR PLACES OF GROWTH AND TIMES OF FLOWERING. BY WILLIAM CURTIS AND W. J. HOOKER. In five Royal folio volumes; 1777-1828.

This standard work is now considered as comprehending the

British flora unrestrictedly (see under Vol. IV.), and, notwithstanding its date, can still boast of being unrivalled for its accuracy and general excellence; and continues to be recognized as the most complete and best of English Floras. The publication price of the work in parts was £87 4s. It contains altogether 650 plates of the plants with their flowers, of the full natural size, and with magnified dissections in illustration of their fructification, all of which are admirably engraved and coloured by hand. Those contained in the three first volumes were executed by Kilburn, F. Sansom, James Sowerby, and Sydenham T. Edwards; and those in the later volumes by W. C. Edwards, J. Swan (after R. K. Greville), &c. The particulars of the production of the work, covering a term of no less than fifty years, are as follows:

Vol. I. By William Curtis. "London: printed and sold by the author, at his Botanic garden, Lambeth Marsh, and B. White and Son, Booksellers, in Fleet street, 1777."

Vol. II. By the same, 1798.

Vol. III. „ also dated 1798. As several of the plates bear the publication date 1791, it is evident that both this volume and the second were many years under preparation.

Vol. IV. By William Jackson Hooker. Upon the work being continued by Sir Wm. Hooker, the title was extended to "the plants indigenous to Great Britain, illustrated by figures of the natural size." Printed for Geo. Graves, Peckham, by R. and A. Taylor, 1821.

Vol. V. By the same, and similarly published, 1828.

THE ENGLISH FLORA. By Sir J. E. Smith, M.D., F.R.S., &c., and Sir William J. Hooker, LL.D., &c. Six 8vo. volumes, 1828-1836.

The first four volumes constituting Sir J. E. Smith's work, and of which this is the second edition, were published in 1828-9. The two additional volumes are a continuation of the work, carried on uniformly with it by Dr. Hooker, to include Class 24, the Cryptogamia, forming also Vol. II. of the author's own "British Flora." Vol. V. comprising Part I, includes the mosses, hepaticæ, lichens, characeæ, and algæ, and was published in 1833. Vol. VI. which contains Part II, the fungi, is by the Rev. M. J. Berkeley, and completed the work in 1836.

CRYPTOGAMIC PLANTS (Mosses, lichens, and fungi). Descriptio et Adumbratio Microscopico-Analytica Muscorum Frondosorum. By Prof. Joanne Hedwig, M.D., &c. Four volumes bound in two. Leipsic, 1787-97.

The history of this lovely order of miniature plants is beautifully displayed by the author, who devoted many years to the production of the series of 160 plates (40 in each volume) which are finely engraved from his own drawings, by J. C. Nabholz, G. G. Endner, Frolob, and others, and coloured by hand. The four volumes were completed in the years 1787, 1789, 1791, and 1797 respectively. The text is in Latin throughout.

III. ZOOLOGY.

(A.) *ANIMALS IN GENERAL.*

LE RÈGNE ANIMAL, distribué d'après son organisation pour servir de base à l'histoire naturelle des animaux, et d'introduction à l'anatomie comparée. By **BARON CUVIER**, assisted by **MM. Audoin, Blanchard, Deshayes, D'Orbigny, Doyère, Dugès, Duvernoy, Laurillard, Milne-Edwards, Roulin, and Valenciennes**. In eight volumes (unnumbered and undated). Text only, incomplete, wanting the plates (694), and also the sections containing the Birds.

[Vol. I.] **INTRODUCTION. DIVISION I. Vertebrata**, in 4 classes, Quadrupeds, Birds, Reptiles, and Fishes. **CLASS 1. Mammals**; comprising the Bimana (man), the Quadrumana (apes), the Carnivora (cats, jackals, dogs, seals, &c.), the Marsupiala (kangaroos, opossums, &c.), the Rodentia (rats, beavers, squirrels, &c.), the Edentata (anteater, armadillo, &c.), the Pachydermata (horse, rhinoceros, hyrax, &c.), the Ruminantia (ox, sheep, giraffe, camel, &c.), and the Cetacea (whales, dugong, &c.). By **Milne-Edwards, Laurillard and Roulin**. [CLASS 2, Birds. This volume is not included in the set.]

[Vol. II.] **CLASS 3. Reptiles**; comprising the Chelonia (turtles, tortoises, &c.), the Sauria (lizards, crocodiles, &c.), the Ophidia (cobra, viper, slow-worm, &c.), and the Batrachia (toads, frogs, salamanders, &c.). By **Prof. Durvenoy**.

[Vol. III.] **CLASS 4. Fishes**; comprising the Acanthopterygii (perches, mackerel, &c.), the Malacopterygii abdominales (carp, pike, salmon, &c.), sub-branchiales (cod, soles, turbot, &c.), and apodes (eels, &c.), the Lophobranchii (sea-

horses, &c.), the Plectognathi (globe-fish, &c.), the Chondropterygii (sharks, sturgeons, rays, &c.) By A. Valenciennes.

[Vol. IV.] DIVISION II. Mollusca; comprising 6 Classes,—the Cephalopoda (nautilus, argonaut, sepia, &c.), the Pteropoda (hyalæa, &c.), the Gasteropoda (snails, slugs, cowries, &c.), the Acephala (oysters, pectens, and other bivalves), the Brachiopoda (terrebratula, &c.), the Cirrhipoda [properly Crustaceans] (barnacles, &c.). By Prof. G. P. Deshayes.

[Vol. V.] DIVISION III. Articulata; comprising the 4 Classes, Annelida, Crustacea, Arachnida, and Insecta. CLASS 1. Annelida, which comprises the Tubicola (serpula, &c.), the Dorsibranchia (nereis, &c.), and the Abranchia (earth-worm, &c.). By Prof. Milne Edwards. CLASS 2. Arachnida, in 2 sections, the Pulmonaria (spiders, tarantula, and scorpions), and the Trachearia (mites, &c.). By Profs. Ant. Dugès and Milne Edwards.

The general classification, which is now entirely superseded, is obscure in this edition, and, indeed, in some points irreconcilable, while the absence of the dates of publication of the different parts is to be regretted. The two parts included in this volume have been bound together wrongly. The general division of the Articulata, or jointed animals, is here considered as comprising four classes, namely, the Annelida, the Crustacea, the Arachnida, and the Insecta; while in another volume [VI. as below] the division is treated of with the exclusion of the Annelida, under the subdivision Articulata Condylomes. This is somewhat confusing, but it will be seen that the Arachnida, here bound in as Class 2, should follow the Crustacea (Class 1 of the subdivision) instead of appearing to be Class 2 of the division in its larger sense.

[Vol. VI.] DIVISION III. Articulata Condylomes, comprising the 3 classes, Crustacea, Arachnida, and the Insecta. CLASS 1. Crustacea; Order 1: Malacostraca, including the Decapoda (crabs, lobsters, &c.), the Stomapoda (shrimps, &c.), the Amphipoda (river prawns, &c.), the Læmodipoda and the Isopoda (woodlice, &c.) Order 2: Entomostraca, including the Branchiopoda (daphnia, &c.), the Pæcilopoda (limulus, &c.), and the Trilobita (trilobites—fossil). By Prof. Milne Edwards.

[Vol VII.] CLASS 3. Insecta ; comprising the twelve orders—Myriapoda (centipedes, &c.), Thysanura (skiptail, &c.), Anopleura (lice), Aptera (fleas, &c.), Coleoptera (beetles), Orthoptera (locusts, earwigs, &c.), Hemiptera (bugs), Neuroptera (dragon-flies, &c.), Hymenoptera (bees, wasps, &c.), Lepidoptera (butterflies and moths), Rhipiptera (stylops, xenos, &c.), and Diptera (blue bottle, flies, gnats, &c.) By Audouin, Blanchard, Doyère, and Milne-Edwards.

[Vol. VIII.] CLASS 4. Zoophytes ; comprising the five Sub-classes—Echinodermata (sea-star, encrinus, sea-cucumber, &c.), Entozoa (tubularia, tapeworms, &c.), Polyyps (corals, sponges, sea anemones, &c.), Acalepha (medusa, &c.), Infusoria (volvox, monads, &c.) By Prof. Milne Edwards.

ZOOLOGIA TYPICA : OR FIGURES OF NEW AND RARE MAMMALS AND BIRDS, described in the Proceedings or exhibited in the collections of the Zoological Society of London, by Louis Fraser. London, 1849. The Text only. The complete work included 70 plates (28 of mammals and 42 of birds).

The work was published by the author, and only 250 copies were printed.

WATER COLOUR DRAWINGS FROM NATURE OF INVERTEBRATE ANIMALS. By EDWARD DONOVAN. Bound in Four quarto volumes.

A collection of Original Drawings from Nature, executed about a hundred years ago, for the purposes of publication, which for the accuracy of delineation of the most minute details, and for the charming artistic effect of the objects grouped on the pages, may accurately be described as forming the finest collection of such drawings that is known. The beautiful natural objects represented in the series include Animalcule, Insects, Shells, and many other forms of life. There are 78 plates in all, of which the following is an epitome :—

Vol. I. Infusoria (4), Medusæ and Anemones (2), Echinids and Asterids (3), Fossil Encrinite (1), Tape-worm, &c. (1), Barnacles (2), Centipedes, Spiders, Scorpions, and Crustacea (6).

Vol. II. Entomological: Aptera (1), Hemiptera (6), Orthoptera (4), Diptera (4), and Lepidoptera (4).

Vol. III. Entomological: Neuroptera (3), Coleoptera (11), and Anatomical (4).

Vol. IV. Vermes and Mollusca (2), Shells of Mollusca (18), Sepias (1), and Snakes (1).

THE FAUNA OF NORTH AFRICA. Atlas zu der Reise im Nördlichen Afrika. By Eduard Rüppell.

In five sections, separately paged, bound together in one volume. Text (German) only. Frankfurt am Main, 1826-8.

The Mammalia, 1826; Birds, 1826; Reptiles, 1827; Fishes, 1828; Marine Zoology, 1828.

CENTURIE ZOOLOGIQUE, ou choix d'animaux rares, nouveaux ou imparfaitement connus. By R. P. Lesson, 1830. Text only.

ILLUSTRATIONS DE ZOOLOGIE, ou recueil de figures d'animaux peintes d'après nature. By R. P. Lesson, Paris, 1831. The 60 plates are not included in this copy of the work.

ÉTUDES ZOOLOGIQUES. By Isidore Geoffroy Saint Hilaire. Paris, 1832. Text only.

(B.) BIRDS.

- * THE EYTON COLLECTION OF ILLUSTRATIONS OF BIRDS OF ALL ORDERS, COMPRISED IN THIRTY-EIGHT LARGE FOLIO VOLUMES. The vast number of hand-coloured plates included in this famous collection are derived from the well-known Ornithological Works of AUDUBON, GOULD, LESSON, TEMMINCK, VIELLOT, DESMAREST, and other equally choice productions, the volumes of the text of which are included in this library, as given below, forming an altogether unique series of inestimable value. A manuscript catalogue of the collection is contained in twenty 8vo. volumes.

- * HISTORY OF BRITISH BIRDS; the figures engraved on wood, by Thomas Bewick. First edition of the two volumes.
Vol. I. containing the history and description of Land birds, "*and somewhat more.*"—*J.R.* Newcastle, 1797.
Vol. II. containing the history and description of Water birds. 1804.

With an autograph annotation throughout by Mr. Ruskin.

- * ANOTHER COPY OF BEWICK'S BIRDS. The Two volumes bound together. Newcastle, 1809.

With an autograph index to the principal tail-pieces, by Mr. Ruskin, and a portrait of the engraver (dated 1829) inserted.

- * **HISTOIRE NATURELLE DES OISEAUX DORÉS**, ou a réfilets métalliques. By J. B. Audebert and L. P. Vieillot. Two volumes, Royal Folio, large paper. Paris, 1802.

One of the few copies with the titles to the plates printed in gold. The work, which was published at 60 guineas, is divided as follows :—

Vol. I. Des Colibris, Oiseaux-Mouches, Jacamars et Promerops. 79 plates. (A few plates to the Jacamars are missing.)

Vol. II. Des Grimpereaux et des Oiseaux de Paradis. 104 plates.

HISTOIRE NATURELLE DES TANGARAS, DES MANAKIN, ET DES TODIERS. By Anselme Gaëtar Desmarest. Paris, 1805. Text only. The work included 72 plates.

HISTOIRE NATURELLE DES PLUS BEAUX OISEAUX CHANTEURS DE LA ZONE TORRIDE. By L. P. Vieillot. Paris, 1805. Text only.

- * **HISTOIRE NATURELLE DES OISEAUX DE PARADIS, DES ROLLIERS, DES TOUCANS, ET DES BARBUS.** By François Levaillant. Two volumes. Paris, 1806.

The 113 plates illustrating the work were engraved by Perée and Gremilliet, and printed in colours by Langlois and Roussett, after drawings from nature by Barraband.

Many of the plates are duplicated, printed in black, facing the coloured illustrations; all of which are choice examples of the printer's art.

A NATURAL HISTORY OF THE BIRDS OF NEW SOUTH WALES. By J. W. Lewin; London, 1822; with 26 coloured plates.

Eighteen of the illustrations are missing from this copy, and only eight remain.

- * **LA GALERIE DES OISEAUX.** By L. P. Vieillot and P. Oudart. Two volumes. Paris, 1825. With lithographic plates, engraved by C. Motte, and coloured by hand.

Vol. I. originally contained 222 plates but now only 69 remain intact, the majority having been taken out for the Eyton collection.

Vol. II. originally contained 103 plates, of which 82 have been removed. There is also an appendix of plates to this volume in two series, the first consisting of 25 plates, illustrating the development of the beak and head feathers of 246 typical species of birds; and the second, consisting of eight plates, representing the diverse adaptive forms of the feet of 70 species.

ILLUSTRATIONS OF ORNITHOLOGY. By Sir William Jardine, and Prideaux J. Selby. Four volumes bound in two. Edinburgh [1826 to 1842]. Text only.

HUMMING BIRDS.—HISTOIRE NATURELLE DES OISEAUX-MOUCHES. By R. P. Lesson. Paris, 1829. SUPPLEMENT TO THE SAME—HISTOIRE NATURELLE DES COLIBRIS. Paris [circa 1830]. LES TROCHILIDÉES, OU LES COLIBRIS ET LES OISEAUX-MOUCHES, suivis d'un Index Général, by the same; edited by A. Bertrand. Paris, 1831. INDEX GENERAL ET SYNOPTIQUE DES OISEAUX DU GENRE TROCHILUS, by the same. Paris, 1832.

The four series bound together in one volume; text only.

THE BIRDS OF NORTH AMERICA; constituting Part II. of the "Fauna Boreali-Americana, or the Zoology of the Northern Parts of British America," being the results of the Franklin Expedition. By Wm. Swainson, F.R.S., and Dr. John Richardson, F.R.S. 1831.

The collection of birds—comprising 267 species—here described, was formed during the two expeditions carried on from 1820 to 1822 and 1826 to 1827. The introduction contains an important contribution on the subject of Migration and Geographical Distribution, including eleven tables of the comparative distribution of the birds described in the work.

A CENTURY OF BIRDS FROM THE HIMALAYAN MOUNTAINS. By John Gould, F.R.S., &c. Imperial Folio, 1831. Text to the 80 plates only.

- * THE BIRDS OF EUROPE. By John Gould, F.R.S., &c. Five volumes bound in two; Imperial Folio. 1832-1837. The work is divided into the classes usually recognised as follows:—
Vol. I. Raptores; II. and III. Insessores; IV. Rasores and Grallatores; V. Natatores.

This, the first avi-fauna of Europe which ever reached completion, was commenced in 1832, the final part (22) being issued in 1837. To ensure the perfect representation of every bird, the indefatigable artist, —who drew each specimen from nature himself—visited nearly all the collections of birds on the continent, examining the specimens before figuring them, and including no species whose origin could not be certified. The total number of well-defined species thus figured amounts to 463,

and it is interesting to note, from the preface of the work, that of this number no less than 310 are British birds; 170 of them being permanent residents, while 85 are migrants from the South, and 45 from the North. The greater number of the 440 plates included in the work were drawn on stone by Mrs. Gould, the remainder being lithographed by Mr. Edward Lear, and the colouration by hand was executed under the superintendence of Mr. Bayfield. Only 280 copies of the work were printed. It was the intention of the author to add supplements from time to time, as further species became known, but this purpose was not completed.

THE ZOOLOGY OF THE VOYAGE OF H.M.S. BEAGLE (1832 to 1836).

Part III. BIRDS; described by John Gould, F.L.S.; with a notice of their habits and ranges, by Charles Darwin, F.R.S., &c.; and with Anatomical Index by T. C. Eyton, F.L.S.; 1841.

The volume contains the text only, but the work included 50 plates which were lithographed by Mrs. Gould from her husband's drawings.

A MONOGRAPH OF THE RAMPHASTIDÆ, OR FAMILY OF TOUCANS.

by John Gould. Imperial Folio, 1834. The Text to the 23 plates; bound in with the "Century of Birds."

SUPPLEMENT to the first edition of the same. Parts 1 and 2 (unbound), 1855.

A MONOGRAPH OF THE TROGONIDÆ, OR FAMILY OF TROGONS.

By John Gould, F.R.S. Imperial Folio, 1835-1838. The text only, which is bound up in the first volume of the Birds of Australia.

The subject of this second monograph by the author comprises a family of birds which, for the metallic lustre and general resplendence of plumage, vie with even the Humming-birds. Thirty-four species are here fully described; the 36 plates illustrating the volume which are included in the Eyton collection are the lithographic work of Mrs. Gould, coloured by Mr. Bayfield, from the author's own drawings. The work was issued in four parts, dating from 1835 to 1838.

THE BIRDS OF AUSTRALIA. By John Gould, F.R.S., &c.

Seven volumes (bound in four); Imperial Folio, 1837-1848; and a Supplement (unbound), 1869.: together, eight volumes.

The publication of this series was commenced in 1837, on the completion of the "Birds of Europe," the first part being dated August of that year. In the month of May 1838, Mr. Gould proceeded to

Australia, for the purpose of investigating the habits of birds in their natural conditions, where he remained for two years. Every facility that it was possible for the British Government to afford to him on this enterprise, was most liberally supplied throughout this period, including the use of the War Ships then employed on the Australian coast. The enthusiastic naturalist, after thoroughly exploring Tasmania, and the Islands in Bass's Straits, South Australia, and New South Wales, (into the interior of which he penetrated a distance of nearly 400 miles from the coast), despatched his assistant, Mr. Gilbert, to the Western and Northern parts of the Continent, who occupied two years in forming collections in those regions, and returned to England with such valuable results, that Mr. Gould induced him to return there in the following spring. After again traversing the Swan River district, however, and reaching Sydney, Mr. Gilbert joined Dr. Leichardt's overland expedition to the interior from Moreton Bay, and his life was sacrificed at the hands of savage natives, who made an attack upon the party.

In addition to his own labours, the talented author was assisted by various other collectors belonging to H.M.S.S. "Beagle," "Britomart," "Fly," "Pelorus," "Erebus," and "Terror," which were under cruises in Australian waters during the years of publication of this series. Ten years being thus devoted to the collection of materials for the work, upwards of 1,800 specimens, comprising nearly 600 species were obtained, besides the eggs of more than 300 species. Mr. Gould offered to the nation the whole of this splendid collection, which he had acquired at the expense of £2,000, and, as he sorrowfully added, "the cost of three valuable lives," † on the terms of 25 copies of his work being subscribed for, or otherwise for the sum of £1,000. This generous offer was, however, refused by the British Government, to the regret of all naturalists and supporters of the enterprise, and the collection was promptly purchased to be sent to an amateur collector in America.

As the work proceeded, it was found that the birds of New Zealand belonged to so distinct a fauna, that they were omitted, only one or two being included. Following the introduction, which, with the text of the whole work, indeed, glows with interest, is a highly instructive table of geographical range of each species of bird dealt with.

The first part was issued in August, 1837, and the last (number 36,) in 1848, a supplement, consisting of five more parts, including 78 more species, being added twenty-one years later, namely in 1869. The work was dedicated by permission of Her Majesty, to the Queen, and was subscribed for, as were the rest of the author's publications, by most of the Rulers and Princes throughout Europe. The plates, which number altogether no less than 600, were engraved by Mr. Richter in conjunction

† Two of his assistants were killed by natives, and a third by a gun explosion.

with the author,—who acknowledges the assistance also of Mr. Edwin C. Prince, as employed previously by him—and these are included in the Eyton collection. In connection with a manuscript copy of the list of subscribers included in a duplicate of Parts 1 and 2 in this library, it is noted—"The drawings on stone made for this work were destroyed after 350 impressions had been taken."

NOUVEAU RÉCUEIL DE PLANCHES COLORIÉES D'OISEAUX. By C. J. Temminck and Baron Meiffren Langier de Chartrouse. Five volumes bound in 14, large folio; Paris, Strasbourg, and Amsterdam, 1838. Text only.

The 600 plates which accompanied this work were executed from drawings made by MM. Huet and Prêtre, artists, retained by the Natural History Museum, Paris, under the Egyptian Commission. The work was issued in 102 parts, the date of the dedication being April, 1822, and of the title page 1838, although in a postscript to the work, dated August, 1836, its commencement is referred back to the year 1820, and the publication is stated to have occupied a term of 16 years.

ILLUSTRATIONS OF INDIAN ORNITHOLOGY. By T. C. Jerdon. Two numbers ("*to be completed in four numbers*") 8vo.; Madras: No. 1, 1843; No. 2, March, 1845. Text only.

THE GENERA OF BIRDS. By Geo. Robt. Gray. In Three volumes, 1844 to 1849.

This meritorious work comprises an account of the chief characters, habits, and distribution of the different tribes of birds; with an Index of the chief species, and lithographic plates delineating the head, beak, feet and wing-feathers of typical species, by D. W. Mitchell, engraved by Wolf, Richter, &c.

THE BIRDS OF NORTH-EAST AFRICA. Systematische Uebersicht der Vögel Nord-ost-Afrika's. By Dr. Eduard Rüppell. Frankfurt, 1845.

The 50 plates to the work are wanting in this copy.

ESQUISSES ORNITHOLOGIQUES; descriptions et figures, d'oiseaux nouveaux ou peu connus. By Viscount Bernard du Bus.

Three parts, (unbound) 1845 to 1847. Text only.

ICONOGRAPHIE ORNITHOLOGIQUE OU NOUVEAU RÉCUEIL GÉNÉRAL DE PLANCHES PEINTES D'OISEAUX. Première partie. By O. des Murs. Imperial quarto; Paris, 1845 to 1849. Text only.

- * **MONOGRAPH OF THE TROCHILIDÆ, OR FAMILY OF HUMMING BIRDS.** By John Gould, F.R.S., &c. In Five Imperial Folio volumes, 1849-1861.

"A family," as described by the author "unequalled for the gorgeous and ever-changing brilliancy of their hues, the variety of their form, the singularity of their habits, and the extent of their territorial distribution."

In this magnificent work, upon which the author bestowed "twelve years of incessant labour, and not less than twenty years of interesting study," 400 different species of birds are fully described. The 360 plates contained in these volumes are from drawings on stone which were afterwards coloured by hand, and in their production the author was assisted by Mr. H. C. Richter and other artists. The work was issued in 25 parts at three guineas each. The habits of each species of bird, and its environment are portrayed with the greatest perfection in every respect, and in most cases the flowers and plants included in the representation are named in the text, having received as careful attention as the birds themselves. The author's entire collection consisting of about 300 species and 2000 specimens, mounted by his own hand, was exhibited in Regent's Park in 1851, proving one of the attractions of that memorable year in London, and was afterwards removed to a gallery he built specially for it. The majority of the specimens from which the drawings were made were purchased by the nation on the artist's decease, for the apparently large, yet inadequate sum of £3,000, and are now in the collection of the British Museum, while numerous other specimens are in the possession of Mr. Joshua Clarke, of Saffron Walden, Essex.

FAUNA JAPONICA; AVES. By Von Siebold, Temminck, and Schlegel. Quarto. Lugduni, Batavorum, 1850.

Text only; the complete work includes 89 plates.

- * **THE BIRDS OF GREAT BRITAIN.** By John Gould, F.R.S., &c. In Five Imperial Folio volumes. 1862-1873.

In the production of this grand work, the author was assisted, as in most of his publications, by Mr. Prince and also by the artists formerly employed by him, Messrs. Wolf, Richter, and Hart, the beautiful colouring being the hand-work of the last named. The vastness of the undertaking of such a work as this may be realised when it is remembered that 750 copies of the 367 plates comprised in this series of volumes were executed. As many as 347 species are here most charmingly displayed under their natural conditions, with the skill and fidelity which usually characterise the author's drawings; and in very many cases the young birds are depicted as well as both sexes of the adult birds, while twenty plates are devoted to the illustration of the remarkable seasonal variation

of the plumage of some of our resident species. The introductory treatise is highly entertaining and instructive, including as it does an account of the migratory habits of birds of different kinds, which annually visit the British Islands (*pp. iii-ix*), and some striking evidence on the point of the wanton slaughter of beautiful species, for the satisfaction of the selfish pride of women, and the cruel sport of men (*pp. x-xii*).

The first part of this series was issued in August, 1862, and the last (Part 25) in December 1873, the work having thus taken 12 years to complete.

- * **BRITISH GAME BIRDS AND WILD FOWL.** By Beverley R. Morris, B.A., M.D. Quarto. London, 1864.

With 60 hand-coloured plates, and a descriptive account of 69 varieties of birds.

- * **THE KINGFISHERS. A MONOGRAPH OF THE ALCEDINIDÆ, OR FAMILY OF KINGFISHERS.** By R. Bowdler Sharpe. 1868 to 1871.

This volume contains 120 choice hand-coloured plates by J. G. Keulemans, and the introductory part of the work includes a complete epitome of the geographical range of every species (numbering one hundred and twenty-five) of this brilliantly plumaged, and widely distributed class of Birds.

BRITISH MUSEUM CATALOGUES OF BIRDS. IN TWO SERIES. HAND-LIST OF GENERA AND SPECIES OF BIRDS. By G. R. Gray, F.R.S., &c. In Three volumes. London, 1869 to 1871, as follows:—

Part I. Accipitres, Fissirostres, Tenuirostres, and Denti-rostres; 1869.

Part II. Conirostres, Scansores, Columbæ, and Gallinæ; 1870.

Part III. Struthionæ, Grallæ, and Anseres; with Indices of Generic and Specific Names; 1871.

CATALOGUE OF THE BIRDS IN THE BRITISH MUSEUM. Second Series, in Five volumes, with 74 coloured plates by J. G. Keulemans. London, 1874-81. Volumes I. to IV. are by R. Bowdler Sharpe, and Volume V. by Henry Seebohm; the work being divided as follows:—

Vol. I. The Accipitres, or Diurnal Birds of Prey—Vulturidæ and Falconidæ, or Vultures and Falcons; with 14 plates. 1874.

Vol. II. The Striges, or Nocturnal Birds of Prey—Bubonidæ and Strigidæ,—or Owls; with 14 plates. 1875.

Vol. III. The Passeriformes, or Perching Birds (extending to the two subsequent volumes), Coliormorphæ, containing the families Corvidæ, Paradiseidæ, Oriolidæ, Dicruridæ, and Prionopidæ,—or Crows, Birds of Paradise, Orioles, &c.; with 14 plates. 1877.

Vol. IV. The Passeriformes, or Perching Birds—Cichlomorphæ: Part I, containing the families Campophagidæ and Muscicapidæ,—or Shrikes and Flycatchers; with 14 plates. 1879.

Vol. V. Passeriformes—Cichlomorphæ: Part II, containing the family Turdidæ.—or Warblers and Thrushes; with 18 plates. London, 1881.

THE BIRD. By Jules Michelet, London, 1874.

With 210 wood-cuts by Giacomelli.

(C.) REPTILES.

- * THE REPTILES OF BRITISH INDIA. By Albert C. L. G. Günther, M.A., M.D., F.R.S., &c. Folio; 1864.

This work, which was published by the Ray Society, contains 26 lithographic plates by G. H. Ford, of the typical snakes, lizards, crocodiles, frogs, tortoises and turtles of India.

- * THE THANATOPHIDIA, OR VENOMOUS SNAKES OF INDIA. By Sir J. Fayer. Quarto, second edition, revised and enlarged, 1874.

The work is illustrated by 31 chromo-litho plates, by M. and N. Hanhart, from drawings from nature by native students at the Government School of Art, Calcutta, as follows:—Annoda Prosad Bagchee (15 plates), Hurrish Chunder Khan (10), Behary lall Das (2) Nilyanunda Dey (3), anon (1).

(D.) FISHES.

- * THE FRESH-WATER FISHES OF GREAT BRITAIN, drawn and described by Mrs. T. E. Bowdich. With 45 plates, 1828.

This volume consists of a series of original water-colour drawings beautifully executed from nature, each one being signed by the artist, and no pains were spared by her to secure the representation of the true

colours of each fish when alive, in its proper element. Although the work was schemed in 1828, as dated on the title page, the water-mark of the paper (Whatman's) of the plates, and of the text bears witness to the amount of time devoted to its elaboration, extending over at least 11 years. The various dates upon the paper—1827, 1828, 1830, 1831, 1832, 1833, 1835, 1836, and 1837—show approximately the periods of issue to the subscribers to the work.

(E.) *INSECTS.*

- * **INSECTS OF SURINAM.** *Dissertation sur la Génération et les Transformations des Insectes de Surinam aussi des crapaux, lézards, serpens, aragnées, &c.* By Marie Sibille Merian; with 72 large plates; the text duplicated, in Latin and French; folio. The Hague, 1726.

The faithfulness and skill with which the objects included in this early treatise are represented, are of such unusual quality as to have rendered the work a classic. The illustrations are engraved from original drawings made from nature by Madame Merian, and represent the various insects and reptiles of the country in their different stages of metamorphosis, together with their environment, and the enemies which prey upon them. A special feature of the work is that it not only includes a portrayal of the insects with the special plants upon which they live, but the natural conditions which affect them, both in regard to their form and marking, are delineated in an altogether novel and striking manner, evidencing the close and careful attention with which their habits were observed by the author. It is also remarkable for its including the first account of the curious mode of development of the Surinam toad.

- * **INSECTS OF EUROPE.** *Histoire des Insectes de l'Europe et des Plantes des fleurs et des fruits dont ils se nourrissent.* By Marie Sibille Merian, with 93 plates. Amsterdam, 1730.

A scarce work, similar in character to the foregoing, representing insects in all their stages, as caterpillars (larvæ) and pupæ, as well as in their winged state, together with the parasites which attack them, and the plants on which they feed.

- * **EXOTIC BUTTERFLIES.** By William C. Hewitson. Two volumes, quarto. 1856-1861.

These volumes, (the first two of the series of five volumes) each contain 60 plates of butterflies, selected chiefly from his own collection and that of Mr. W. Wilson Saunders, drawn by the author, and coloured by hand.

D. THE FINE ARTS.

I. WORKS RELATING TO THE ARTS OF ANCIENT GREECE AND ROME.

(A.) SCULPTURE.

ILLUSTRATED CATALOGUES OF GREEK AND ROMAN SCULPTURE CONTAINED IN THE BRITISH MUSEUM. Eleven Volumes (or "Parts,") comprising 368 plates, with details of the dimensions and origin of each specimen. The contents of each separate volume are as follows:—

Vol. I. ANCIENT MARBLES.—Statues, Busts, Urns, Friezes, &c., chiefly from the Townley Collection. Descriptive text with 16 plates from drawings made by W. Alexander, and engraved by H. Moses, G. Cooke, C. Picart, C. Heath, Armstrong, Thomson, and Bromley. 1812.

Vol. II. ANCIENT MARBLES AND BRONZES.—Bas-Reliefs, Statues, Busts, Pateræ, and Scrolls. Descriptive text with 46 plates after W. Alexander; engraved by H. Moses, C. Picart, J. T. Wedgwood, J. Woolnoth, H. Cook, G. Cooke, J. C. Bromley, W. Bromley, Skelton, Worthington, Scriven, Angus, Scott, Cheesman, Burnett, Thomson, Rivers, Armstrong, and Holl. 1815.

Vol. III. MARBLES AND BRONZES.—Statues, Busts, &c. Descriptive text with 15 plates after W. Alexander; engraved by H. Moses, J. Woolnoth, W. Bromley, G. Corbould, W. Sharp, A. Smith, C. Picart, J. T. Wedgwood, Freeman, Worthington, and Kellaway. 1818.

Vol. IV. MARBLE BAS-RELIEFS, from the Greek temple of Apollo Epicurius, Phigalia (Arcadia).—Descriptive text with 28 plates after H. Corbould; engraved by T. Landseer, J. Landseer, W. Finden, E. Finden, G. Cooke, C. Heath, J. Mitchell, G. Corbould, J. Romney, W. Skelton, P. Audinet, Engleheart, Wedgwood, and Bennett. 1820.

Vol. V. SEPULCHRAL MONUMENTS (ROMAN).—Descriptive text with five plates after H. Corbould, engraved by H. Moses.

1826. (The proper number of plates to this volume is 11).
- Vol. VI. PEDIMENTS OF THE PARTHENON (ATHENS).—Descriptive text with 24 plates after C. R. Cockerell, and H. Corbould; engraved by H. Moses, J. Horsburgh, W. Finden, E. Finden, J. Romney, W. Bromley (A.R.A.), G. Corbould, C. Heath, G. Cooke, Engleheart, Freebairn, Portbury, Mitchell, Wedgwood, Pollard, and Newton. 1830.
- Vol. VII. THE ELGIN COLLECTION OF MARBLES FROM THE PARTHENON.—Metopes. Descriptive text with 19 plates after H. Corbould; engraved by H. Moses, G. Cooke, G. Corbould, W. Bromley, R. Newton, Geo. Doo, C. Heath, J. H. Watt, E. Portbury, Freebairn, and Duncan. 1835.
- Vol. VIII. THE PARTHENON FRIEZE.—Fragmentary Groups. Descriptive text with 56 plates, after H. Corbould; engraved by Henry Moses, J. H. Watt, W. H. Watt, H. Le Keux; W. D. Taylor, W. Bromley, R. Newton, George Doo, G. Corbould, C. Heath, W. Finden, T. S. Engleheart, T. F. Ransom, A. W. Warren, Gibbon, Freebairn, Greatbatch, Rolls, and Davenport. 1839.
- Vol. IX.—THE ELGIN MARBLES—Grecian, but not from the Parthenon. Statues, friezes, sarcophagi, and other sepulchral appurtenances, &c. Descriptive text with 43 plates after H. Corbould; engraved by H. Moses, W. H. Watt, W. D. Taylor, G. T. Doo, R. Newton, W. Bromley, F. Bacon, W. Chevelier, and Freebairn. 1841.
- Vol. X. THE TOWNLEY COLLECTION.—Busts, heads, statues, groups, altars, &c. Descriptive text with 58 plates, after H. Corbould; engraved by H. Moses, J. T. Wedgwood, G. Corbould, R. Newton, W. Bromley, W. H. Simmons, R. Duncan, E. Scriven, W. Taylor, J. Thomson, W. H. Watt, F. Bacon, H. Le Keux, Danfurth, and Freebairn. 1845.
- Vol. XI. THE TOWNLEY COLLECTION.—Busts, heads, torsos, statues, bas-reliefs, &c. Descriptive text with 52 plates, after H. Corbould; engraved by J. T. Wedgwood, E. Scriven, W. Taylor, J. Thomson, G. Corbould, Geo. Doo, A. Heath, F. Heath, W. H. Simmons, F. Engleheart, Bromley, Bacon,

Artlett, Shenton, Outrim, Holl, Roden, E. Smith, and Edwards. 1861. (The plates are all dated 1856.)

In these volumes are displayed most graphically the wealth of our country's possessions in grand examples of Grecian sculpture. The illustrations which accompany the interesting descriptions in the text are, moreover, of the highest quality of engraved art of its kind ever produced in this or any other country.

As is well remarked in the preface to one of the volumes (dated 1839), these engravings by various artists, "are executed in a style which does honour to the state and progress of the Arts in this country; and it would be invidious to select any as objects of praise when all have in their productions evinced so high a degree of feeling and skill."

(B.) COINS AND GEMS.

ILLUSTRATED CATALOGUES OF ANCIENT COINS, GEMS, AND MEDALS, CONTAINED IN THE COLLECTION OF THE BRITISH MUSEUM. In all Fourteen volumes, with fac-simile plates of all the known types. Edited by Reginald Stuart Poole, LL.D., and published by the Trustees.

"A Cabinet of Medals," wrote Addison, in whose day the term Medals included Coins, "is a body of history. In fact it was a kind of printing before the art was introduced."

This series of beautifully illustrated volumes, comprises an outline history of the domination of the Dynasties, Kings, and Emperors of Greece, Rome, Egypt, Asia Minor, and Early Britain, covering a period of nearly 2000 years, with the emblems significant of each reign.

"The chief value of Greek coins lies in their being original works of art, not copies . . . and in their recording the successive phases and local varieties of Greek art, in which respect no other class of monuments [such as] sculptures, bronzes, terra-cottas, fictile vases, or gems, can compete with them. From the seventh century before the Christian era downwards, and from the farthest east to the extreme west of the ancient civilised world, gold and silver coins are still extant, in many cases as uninjured as when they first left the dies. The devices or types which they bear, if not by leading artists, certainly faithfully represent the style of the sculpture, and even of the painting, of the periods to which they belong. Thus in no other branch of Greek monuments can the student so readily and so thoroughly trace the growth, the maturity, and the decay of the plastic art as on coins chronologically arranged. For the study of mythology they present the local conception of the gods and heroes worshipped in the Greek world, with their

attributes and symbols. The historian will find a gallery of portraits of sovereigns almost complete, from Alexander to Augustus, as well as evidences of the history, and of the political revolutions of innumerable autonomous states and cities, in these all but imperishable records. The student of palæography will find on coins examples of various ancient alphabets, such as Lycian and Cyprian, Phœnician, Greek, Latin, Iberian, &c., in various stages of development. . . . For practical purposes the medallist and art workman will find this series the most profitable as well as the safest guide. The artist will not fail to perceive the suggestive value of designs, which, on however small a scale, are essentially large in treatment."—*From the preface by the Editor.*

[I.] ENGRAVED GEMS. GREEK, GRÆCO-ROMAN, AND ROMAN.
By A. H. Smith, and A. S. Murray; with 10 Autotype plates.
1888.

The glorious art of sculpture in ancient Greece may perhaps be said to be epitomised in miniature in the exquisite work of the engravers of Gems, which so far as can be now judged, appears to have been produced during that period of the highest degree of excellence attained by the ancient sculptors, which immediately preceded the irrevocable degradation of the art to its final decline at the hands of servile imitators.

At what period the art of gem-cutting originated is now unknown, but it is recognised to have attained its full state of development previous to the invention of coinage, which directly owed its birth to this method of portraiture, which took place it is believed at no earlier a period than the 7th Century B.C., and it is supposed that the production of these gems continued until the beginning of the 6th Century, and perhaps occasionally in later times until even the 4th Century B.C., before falling into complete decay at about that period.

The various mineral substances employed in the art included rock-crystal, amethyst, steatite, gypsum, limestone, obsidian, porphyry, serpentine, lapis-lazuli, slate, hæmatite, sapphirine, cornelian, chalcedony, agate (banded, black, burnt, &c.), onyx (banded and plain), sardonyx (of various forms and colours), jasper (red, yellow, grey, brown, black, and green), jacinth, chrysolite, beryl, topaz, emerald, and garnet; besides which, paste in imitation of different stones, porcelain, and glass were produced for the purpose, while shells, coral, and ostrich eggs were also occasionally used for intaglio work, or otherwise engraved upon in relief, as cameos for rings, &c.

[II.] COINS OF THE ANCIENTS. A Synopsis of the principal gold and silver coins of Ancient Greece, Rome, and Asia Minor (from B.C. 700 to A.D. 1), contained in the British Museum.

By Barclay V. Head, D.C.L., Ph.D., (Assistant Keeper of Coins); with 70 autotype plates. Second edition, 1881.

This volume is the "first attempt to supply . . . a general chronological view of the coinage of the Ancients." (*Author's Preface*). The treatment is divided into seven periods, illustrating completely the development of the art of numismatic engraving, from early Archaic times, 700 years before Christ, to its late decline at the end of the Roman era.

- [III.] GREEK COINS. Gold, Silver, Iron, and Bronze. Central Greece—Locris, Phocis, Boetia, and Euboea. From B.C. 790 to A.D. 192. By Barclay V. Head; with 24 autotype plates. 1884.
- [IV.] GREEK COINS. Thessaly, Illyria, &c. Of various dates according to the different dominions, ranging from B.C. 734 to A.D. 138, as follows: Thessaly (B.C. 480-46), Illyria (4th. Century to B.C. 168), Epirus (B.C. 340-31), Corcyra (B.C. 734 to A.D. 128), Acarnania (4th Century to B.C. 168), and Aetolia (B.C. 279-168). By Percy Gardner, M.A., F.S.A.; with 32 autotype plates. 1883.
- [V.] GREEK COINS. Attica, Megaris, and Ægina. From the 7th Century B.C., to Imperial Roman times (circa A.D. 217). By Barclay V. Head; with 26 autotype plates. 1888.
- [VI.] GREEK COINS. Corinth, and her Colonies. From B.C. 650-146, and under Imperial rule, B.C. 46 to A.D. 68. By Barclay V. Head; with 39 autotype plates. 1889.
- [VII.] GREEK COINS. The Tauric Chersonese, Sarmatia, Dacia, Moesia, Thrace, &c. Covering various periods, ranging from before B.C. 500 to the first century B.C. Thrace and the Islands. By Barclay V. Head; the rest of the volume by Percy Gardner, M.A. Illustrated by numerous woodcuts in the text. 1877.
- [VIII.] GREEK COINS. Peloponnesus (excluding Corinth). From B.C. 500-31. By Percy Gardner, Litt. D.; with 37 autotype plates. 1887.
- [IX.] GREEK COINS. Crete and the Ægean Islands. From B.C. 500 to B.C. 27, and the Roman occupation. By Warwick Wroth; with 28 autotype plates. 1886.
- [X.] GREEK COINS. Macedonia, &c. From the fifth to the

first century B.C. By Barclay V. Head; with a map, and woodcuts throughout the text. 1879.

[XI.] GREEK COINS: Pontus, Paphlagonia, Bithynia, and the Kingdom of Bosporus. From B.C. 480 to A.D. 342. By Warwick Wroth; with 39 autotype plates. 1889.

[XII.] GREEK COINS. The Ptolemaic Kings of Egypt. From the reign of Ptolemy (Soter), B.C. 323, to the death of Cleopatra VII, and Ptolemy XVI., B.C. 30. By the Editor; with 32 autotype plates. 1883.

[XIII.] GREEK COINS. The Seleucid Kings of Syria. Dating from B.C. 312-65. By Percy Gardner, M.A.; with 28 autotype plates. 1878.

[XIV.] ROMAN MEDALLIONS. Coins and Medals of the Roman Empire; A.D. 69-416. By Herbert A. Grueber; with 66 autotype plates, by direct photography, or from drawings by Mary Godsall. 1874.

This beautifully illustrated series of volumes was presented by the Trustees of the British Museum.

THE LIFE OF THE GREEKS AND ROMANS; described from Antique Monuments. By E. Guhl, and W. Koner, translated from the 3rd German edition, by F. Hueffer. With 543 wood-cut illustrations. [1883.]

II. THE PLASTIC ARTS.

A HISTORY OF POTTERY AND PORCELAIN; Mediæval and Modern. By Joseph Marryat. With coloured plates, pottery-marks, and other illustrations. Second edition, 1857.

HISTOIRE ARTISTIQUE, INDUSTRIELLE, ET COMMERCIALE DE LA PORCELAINE. By Albert Jacquemart, and Edmond le Blant. With 28 beautifully etched plates, by Jules Jacquemart. Paris, 1862.

CATALOGUE OF THE COLLECTION OF GLASS FORMED BY FELIX SLADE, F.S.A.; WITH NOTES ON THE HISTORY OF GLASS MAKING. By Alexander Nesbitt, F.S.A.; with an Appendix of the Slade bequests to the British Museum, comprising

valuable objects of Antique and Oriental art, MSS., etchings, &c., Copiously illustrated, some of the plates produced in colours. Printed for private distribution, London: 1871.

III. METAL WORK.

ORFÈVREURIE ET OUVRAGES EN METAL DU MOYEN-AGE. By T. H. King, of Bruges. Published in Paris, Brussels, and Leipzig; 1855.

A series of engraved plates of ornamental design, as applied to Ecclesiastical Altar vessels, &c.

IV. EARLY DRAWINGS, AND ENGRAVINGS.

(A.) *THE EARLY ITALIAN AND GERMAN MASTERS.*

INTRODUCTION TO A CATALOGUE OF THE EARLY ITALIAN PRINTS IN THE BRITISH MUSEUM. By Richard Fisher, 1886.

The Collection of Engravings by the masters of the early Italian Schools preserved in the Department of Prints and Drawings in the British Museum is altogether unrivalled both in the range and in the quality of the examples by the chief masters which are included in it. This descriptive history of the origin and development of the art, as practised in Italy during the XVth. and early part of the XVIth. centuries, was published by order of the Trustees, and presented by them to this museum.

* REPRODUCTIONS OF DRAWINGS BY THE OLD MASTERS IN THE BRITISH MUSEUM.

[I.] A Portfolio series of photographic reproductions of pen and crayon drawings, by the Masters of different schools dating between the years 1400-1641. Part I.: 1888.

The twenty-five plates included in the series contain 28 subjects: four being by Bellini; one by Tura; one by Gozzoli; two by L. Da Vinci; nine by Michael Angelo; two by T. Viti; four by Raphael; one by F. Mazzuoli; three by Dürer; and one by Van Dyck.

[II.] German Prints of the XVth. Century. A Portfolio series of thirty-two plates, executed about 1460-1503. Part III, 1884.

[III.] Early Italian Prints: six plates of the Florentine school of the XVth. Century, and fourteen of the North Italian schools of the XVth. and the beginning of the XVIth. Century. New Series. Part I., 1886.

Numbers 1 to 6 furnish examples of the work of the earliest Florentine school of engraving, executed during the latter half of the Fifteenth Century, between the years 1460 to 1485, the productions of which are traditionally attributed to the joint labours of Sandro Botticelli, and Baccio Baldini, the goldsmith; while some of the work bears evidence of the influence of Fra Fillippo Lippi, from whose school the former artist sprang. The second series includes work produced in other schools of North Italy, such as the Venetian, Paduan, and the Bolognese from about 1431 to 1557.

[IV.] Early German and Flemish Prints: comprising a series of twenty-two examples from these schools during the second half of the XVth. Century. New Series. Part II., 1889.

[V.] German, Dutch, and Italian Prints of later date. This series includes five examples of the work of Albrecht Dürer, seven by Lucas van Leyden, and six by Marcantonio Raimondi. New Series. Part III., 1890.

The above five portfolios were presented by the Trustees of the British Museum.

HOLBEIN'S DANCE OF DEATH. The original edition, with his wood-block illustrations, forty-two in number; choicely bound in morocco, (with a skull in gilt on the sides). The precise title and particulars of the publication of this work of genius are as follows:—"LES SIMULACHRES & HISTORIEES FACES DE LA MORT, autant elegamment pourtraictes, que artificiellement imaginées. A Lyon: Soubz l'escu de Coloigne. M.D.XXXVIII," and at the end is the imprint "Excudebant Lugduni Melchior et Gaspar Trechsel Fratres. 1538."

A very rare perfect copy of this mysterious work, which is usually attributed, though doubtfully, to Hans Holbein; identical with that in the British Museum Library.

Professor Ruskin alludes many times in his works to the intellectual force and power of Hans Holbein's drawings.

"The work of Holbein is true and thorough; accomplished, in the highest and most literal sense, with a calm entireness of unaffected resolution, which sacrifices nothing, forgets nothing, and fears nothing."

(*'Sir Joshua and Holbein,'* in the *'Cornhill Magazine,'* March, 1860; reprinted in *'On the old Road,'* vol. I, p. 230.).

For a fuller treatise of his work in relation to or in contrast with that of Dürer and other artists of kindred sentiments, the reader is referred to *'Ariadne Florentina,'* from which the following passages are quoted. "Holbein is at the head of the painter-reformers and his Dance of Death is the most energetic and telling of all the forms given, in this epoch, to the *Rationalist* spirit of reform, preaching the new Gospel of Death,—“It is no matter whether you are a priest or a layman, what you believe, or what you do: here is your end.” . . . The teaching of Holbein is therefore always melancholy,—for the most part purely rational; and entirely furious in its indignation against all who, either by actual injustice in this life, or by what he holds to be false promise of another, destroy the good, or the energy, of the few days which man has to live. Against the rich, the luxurious, the Pharisee, the false lawyer, the priest, and the unjust judge, Holbein uses his fiercest mockery; but he is never himself unjust; never caricatures or equivocates; gives the facts as he knows them, with explanatory symbols, few and clear.” (paragraphs 85 and 86, *et seq.*, and especially paragraphs 167 to 177).

* WORKS OF ALBRECHT DÜRER.

LARGER COPPER PLATES—ORIGINAL ETCHINGS.

1. The Knight and Death (1513).
2. Melancholia (1514).
3. Portrait of Erasmus of Rotterdam (1526).

SMALLER COPPER PLATES—ORIGINAL ETCHINGS.

1. St. George, on foot (undated).
2. St. George, on horseback. (1508).
3. Christ before Pilate (1512).
4. Christ before Caiaphas (1512).
5. Apollo and Diana (undated).
6. St. George, on foot (duplicate).

For Mr. Ruskin's estimate of these and other of Dürer's works see *'Modern Painters,'* (vol. iii, pp. 98-103; vol. iv, p. 48; vol. v, pp. 236-245 and 318); also *'Stones of Venice,'* vol. iii, pp. 45-6; *'Ariadne Florentina,'* (paragraphs 169-177.) The first plate of the larger series, known generally as *'The Knight and Death,'* exemplifies Fortitude (see *'Modern Painters,'* vol. v, p. 243). *'Melancholia'* is the history of the sorrowful toil of the

earth, as 'The Knight and Death' is of its sorrowful patience under temptation." (*Ibid.* p. 243-4; see also '*Stones of Venice*,' vol. iii, p. 145;) '*Ariadne Florentina*,' paragraphs 37, 125, 133, 169-179, 247-250, and 252). An important article on Albrecht Dürer, by Mr. Albert Fleming, with twenty-three well-produced reductions of some of his chief works, appeared in '*The English Illustrated Magazine*,' for May, 1890.

RANDZEICHNUNGEN, AUS DEM GEBETBUCH DES KAISERS MAXIMILIAN I. The Prayer-book of the Emperor Maximilian I; with an introduction by Franz Xaver Stöger.

A German reprint of the forty-five Illuminated plates drawn by Dürer,—all of which bear the date 1515 in the work with his monogram, in his usual manner,—which was produced by Georg Franz, Munich, in 1850. A facsimile of the large portrait of Dürer, etched by himself in the year 1500, faces the title-page.

For Mr. Ruskin's allusions to these strange grotesque drawings the student is referred to his '*Oxford Lectures on Art*,' (chap. v, paragraph 144); '*Fiction fair and foul*,' reprinted from '*The Nineteenth Century Magazine*' in '*On the Old Road*' (vol. ii, paragraph 14); and to '*Modern Painters*,' for remarks on his distinctive work, more generally. A full and critical description of the work, by Mr. W. G. Collingwood, whose manuscript explanations of the allegorical designs are written on the opposite page of each subject, at Mr. Ruskin's request, formed a series of articles contributed to '*The Ruskin Reading Guild Journal*,' for March (pp. 65-69), April (pp. 97-101), May (pp. 132-136), July (pp. 194-197), and August (pp. 241-245), 1889.

(B.) RECENT ENGLISH ENGRAVINGS.

* ENGRAVINGS BY, OR FROM DRAWINGS BY J. M. W. TURNER.

THE 'LIBER STUDIORUM.'

This Book of Studies was mainly created under the stimulus of the great 17th Century landscapist, Claude,—the greatest landscape painter the world had produced—whose work Turner so highly regarded that his highest aspiration and last request was that two of his favourite pictures, which he had refused to part with, might receive the honour of being

hung next to two of Claude's famous works in the National Gallery. Even in Turner's time the great French painter's work was still unsurpassed. This is strikingly evident from the fact that more than one hundred years after his death, the sepia sketches, which it was his habit to make of all his finished pictures,—for the purpose of identification and the prevention of subsequent fraudulence in the sale of his works, and which he entailed to his descendants in the form of six books, under the title 'Libri de Verità,'—were most carefully reproduced in fac-simile, by the aquatint method of engraving. The first series of the published 'Liber Veritatis' had appeared thirty years before Turner began his 'Liber Studiorum,' and the third volume had just been issued. "But," as Mr. Rawlinson remarks in his analytical and critical catalogue of the Turner series, "the Liber Studiorum was intended by Turner from the first to be a series,—not of sketches, but of fully-finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. Designed therefore with this distinct aim, the ground-work of nearly every plate (and in several cases the whole plate) the work of his own hand, and each after-stage entrusted to the best engravers of his day, over whom he kept strictest supervision, it is not to be wondered at that 'Liber Veritatis' was utterly distanced, and that 'Liber Studiorum' came forth a truly monumental work, taking rank with the highest productions of Turner's genius, and exhibiting intimately his strength, as indeed also his weakness, during a period of his life in which a large part of his strongest and soberest, though not his most imaginative work was done."—*Turner's 'Liber Studiorum': a Description and a Catalogue, by W. G. Rawlinson* 1878. (*Introduction, p. iii*).

The drawings for the work, more than half of which are now in the National Gallery, were made variously in sepia, bistre, and umber, some being of one tone throughout, and others of all three colours combined; but in relation to the plates themselves, the drawings are to be looked upon

merely as first sketches. In this respect they are therefore a complete reversal of the method of production in the case of the Claude series. The main features of the subject were then etched upon copper plates, generally by Turner himself, and afterwards engraved in the style called *mezzotint*. An account of the process may be found in the Rev. Stopford A. Brooke's preface to his "*Notes on Turner's 'Liber Studiorum'*" (p. xiv.), and in Mr. P. G. Hamerton's "*Etching and Etchers*," (p. 81).

The extremely wide scope of the subjects dealt with exemplify the breadth of the imaginative power of the great artist, and while most of the landscapes included in the series are views of places visited by him, the poetical faculty of his mind always rendered such scenes much more than mere photographic transcripts. And for the same reason it is noticeable, that in reproducing his own pictures and drawings he frequently used great licence in recomposing and amending the subject, though the main features which were indelibly stamped upon his mind, are ever faithfully produced. The work was commenced in 1807, when Turner was 32 years of age, and carried on at irregular intervals for twelve years. It was the author's original intention to form a series of one hundred plates, but only seventy-one were fully published, although about twenty other subjects were designed, and some few of them carried to a state of completion ready for publication.

Although a dozen only of these much prized plates are now in the museum collection so much might be written respecting them, that a description of them must be altogether deferred for the present. The subjects as yet included are as follows:—

* THREE ETCHINGS, ALL BY TURNER HIMSELF.

JUNCTION OF THE SEVERN AND THE WYE. 1811.

THE TENTH PLAGUE OF EGYPT. 1816.

ÆSACUS AND HESPERIE. 1819.

* SEVEN COMPLETE MEZZOTINT IMPRESSIONS.

PEMBURY MILL, KENT. 1808. Third state; by Chas. Turner.

FALLS OF THE CLYDE. 1809. First state; by Chas. Turner.

The same. Second state of the plate.

HINDHEAD HILL. 1811. Fourth, and perhaps the finest state;
by R. Dunkarton.

THE HINDOO WORSHIPPER. 1811. The Second state; by R.
Dunkarton.

RAGLAN CASTLE. 1816. First state of the plate, engraved by
J. M. W. Turner himself.

SOLWAY MOSS. 1816. First state; by T. Lupton.

The Etching of all these plates is the work of Turner.

* TWO FINISHED PLATES OF THE UNPUBLISHED SERIES.

THE STORK AND AQUEDUCT. Etched by Turner; the mezzotint
is thought to be the work of H. Dawe.

The etching of this delightful composition is especially recommended for study by Mr. Ruskin as being the foremost of the entire series. The impression is a poor one, however, being a modern one, and very few were taken originally.

AN EPISODE IN THE DELUGE. Engraved in pure mezzotint by
Turner.

A good impression, printed in a warm brown colour; most of the recent impressions were printed in black.

VARIOUS WORKS DEVOTED TO 'THE LIBER.'

This fascinating series of engravings has afforded the material for many special treatises which are attractive both to the numerous collectors whose eager enthusiasm has rendered many of the plates very rare and obtainable only at fancy prices,† and to artists whose appreciative study of the compositions is ever increasing. Chief among these instructive works are the following:—

CATALOGUE OF THE PLATES OF TURNER'S LIBER STUDIORUM. With an Introduction and notes: and Heliotype Facsimiles of three of the Etchings. Cambridge (University Press): 1874.

The text of this volume consists almost entirely of extracts from Mr. Ruskin's critical remarks on some of the subjects.

† A single impression of one of the plates, "Ben Arthur," realised as much as 200 guineas, at the Bale sale, at Christie's, in 1881.

NOTES ON THE LIBER STUDIORUM of J. M. W. TURNER, R.A.

By the Rev. Stopford A. Brooke, M.A. With five reduced Autotype illustrations, and one mezzotint Engraving by Frank Short. 1885.

- A SELECTION FROM THE LIBER STUDIORUM OF J. M. W. TURNER, R.A. A Drawing-book for Art Students, suggested by the writings of Mr. Ruskin, with a historical introduction by Frederick Wedmore, practical notes by Frank Short, and extracts from the writings of the Rev. Stopford A. Brooke, M.A., and others. With a Prefatory note by the Editor, John Ward, F.S.A. Published under the sanction of the Lords of the Committee of Council on Education. In Four parts, contained in a Portfolio. 1890.

The contents of the several parts, with their illustrations are as follows:—

Part I: containing a Facsimile mezzotint plate of 'The Little Devil's Bridge,' engraved by Frank Short; a portrait of Turner; four full-sized, and four reduced reproductions of the etchings, and ten small reproductions of the finished engravings, with descriptive text to each.

Part II: containing a mezzotint plate of 'The Falls of the Clyde,' by Frank Short; five full-sized, and eight reduced facsimiles of the etchings, or parts of them; and eight small reproductions of the finished plate.

Part III: containing a Facsimile Engraving of 'St. Catherine's Hill,' by Frank Short; eight full size, and one reduced copies of the etchings; and nine small reproductions of the mezzotinted plates.

Part IV: containing a Facsimile mezzotint of 'The Isis,' by Frank Short; seven full sized, and nine reduced copies of the etchings, or parts of them; and nine small representations of the finished plates.

Presented by Mr. Frank Short.

LINE ENGRAVINGS AFTER TURNER.

"The excellence of a beautiful engraving is primarily in the use of these resources, [as previously detailed], to

exhibit the qualities of the original picture, with delight to the eye in the method of translation; and the language of engraving, when once you begin to understand it, is, in these respects, so fertile, so ingenious, so ineffably subtle and severe in its grammar, that you may quite easily make it the subject of your life's investigation, as you would the scholarship of a lovely literature."—*'Ariadne Florentina.'* (pp. 105-6.)

(a.) THE "RIVERS OF FRANCE" SERIES.

- * **LIBER FLUVIORUM:** A SERIES OF SIXTY-THREE VIEWS ON THE SEINE AND THE LOIRE. 1832-1834.

These engravings were the result of the artist's "Annual tours" on those picturesque rivers in the years 1831-1833, as published in book form in each subsequent year.

The original drawings, executed in the artist's own method, in body-colour on grey paper, are in the Turner Water-Colour Room at the National Gallery.

These Line engravings are of the utmost excellence, being the work of the finest engravers in this method of the art, and whose skill but for the special training received under Turner's close direction, would doubtless have never attained to such a degree of perfection as is here displayed. The names of the thirteen Engravers employed on the work, together with the number of plates due to each, are as follows:—J. B. Allen, four; J. C. Armytage, three; Robert Brandard, fourteen; J. Cousen, five (two vignettes); S. Fisher, two; Thos. Higham, three; Thos. Jeavons, three; William Miller, seven (one vignette); W. Radclyffe, four; J. Smith, one; W. R. Smith, one; Robt. Wallis, six; J. T. Willmore, ten.

The remark quoted above, especially when these exquisite 'translations' of the original drawings are considered in connection with Mr. Ruskin's exposition of them, applies very forcibly to this series. Reference notes to Mr. Ruskin's comments in 'MODERN PAINTERS' and elsewhere, will be found accompanying the plates themselves.

This set is in the choicest possible condition, being a large paper copy of the engraver's proof impressions, taken on Indian paper before the lettering, and has never been bound; very rare in this state.

(b.) VIGNETTE ILLUSTRATIONS TO ROGERS'S POEMS.

* A SET OF THE THIRTY-THREE PLATES, FOLIO SIZE. ENGRAVER'S PROOFS BEFORE LETTERS. 1834.

These lovely compositions were painted by Turner during his very best period, at the desire of his friend, the Poet-Banker; and upon their publication it was considered generally that the illustrations far exceeded the poems which inspired them, in the beauty of imaginative representation, and the purity of poetical sentiment which fills them. It was these gems of the engraver's art which first led Mr. Ruskin, upon a copy of the volume being presented to him immediately on its publication, when he was in his fifteenth year, to urge the claims of Turner upon the attention of the public. (See '*Præterita*,' chap. i, p. 31.)

All the original water colour drawings, which are mostly about double the size of the engravings, are in the Turner Room at the National Gallery.

The following are the subjects included in the series:—

The Pleasures of Memory.

1. Frontispiece—The Fountain in the garden.
2. Twilight's soft dew steals o'er the village green.
3. The Gipsy's faggot.
4. The native village.
 "The adventurous boy that asks his little share,
 And hies from home with many a gossip's prayer,
 Turns on the neighbouring hill, once more to see
 The dear abode of peace and privacy."
5. Greenwich Hospital.
6. Derwent Water, with the Falls of Lodore.
7. St. Herbert's Isle.

The Voyage of Columbus.

8. Columbus and his son receiving alms at the gate of the Convent of La Rábida.
9. The Embarkation.
10. The Vision of the spectral procession.
11. The Vision of land,—Midnight.
12. The landing,—Morning.
 "Slowly, bare headed, thro' the surf we bore
 The sacred cross, and kneeling, kissed the shore." . . . (*et seq.*)
13. The Vision of the prophesying angel
14. Cortes and Pizarro in the Convent Chapel (La Rábida)

Jacqueline.

- 15. The Falls of Valombré.
- 16. Jacqueline's Cottage, Garonnelle.
- 17. St. Pierre and Jacqueline at St. Julienne's Well.

Human Life.

- 18. Llewellyn's Hall.
- 19. Tonaro's brow.

"The shepherd on Tonaro's misty brow,
And the swart seaman, sailing far below,
Not undelighted watch the morning ray
Purpling the orient—till it breaks away,
And burns and blazes into glorious day."

- 20. Newcastle (with St. Nicholas' Church).

"A wake—the booths whitening the village green,
Where Punch and Scaramouch aloft are seen;
Sign beyond sign in close array unfurled,
Picturing at large the wonders of the world."
- 21. The Tower of London—Hampden at the Water-gate.
- 22. St. Anne's Hill.
- 23. A Simoom—the Caravan overwhelmed by a sand-storm.
- 24. The Rialto, Venice

Short Psalms.

- 25. The Alps at daybreak.
- 26. Captivity—the moated castle.
- 27. The old Oak—May-day.
- 28. The old Oak—The dockyard.
- 29. The Boy of Egremont—at the Strid.
- 30. Bolton Abbey—Wharfedale.
- 31. Loch Lomond.
- 32. The trellis arbour—St. Anne's Hill.
- 33. Datur hora quieti. An isolated "poem" by the artist, which

has no actual relation to any of the poetry of Rogers.

The majority of these exquisite engravings are the work of Edward Goodall, twenty-six of them being from his hand. Of the remainder, four—Numbers 1, 18, 24, and 31—are by William Miller; two—Nos. 19 and 30—by Robert Wallis; and one—Number 7—by H. Le Keux. The work was first published in 1834, but several later editions were issued, the impressions of the plates of which are generally inferior, and early copies in a fine condition are scarce on account of damage to the publishers' stock during a fire.

(c.) THE "ENGLAND AND WALES" SERIES.

PICTURESQUE VIEWS IN ENGLAND AND WALES. From Drawings by J. M. W. Turner, R.A. Engraved under the superintendence of Charles Heath. With descriptive and historic illustrations, by H. E. Lloyd. In Two volumes. Colombier folio. 1838. x

This grand series of marvellous engravings was produced during the zenith of the school of engravers, which owed its existence mainly to the master whose works are here reproduced with such powerful effect. The volumes each contain forty-eight engravings, the work of 19 engravers, who seem to have vied with each other in the perfection of their productions. The names of those employed on the work are Edward Goodall, Robert Brandard, C. Westwood, W. Tombleson, and J. Henshall; Robert Wallis, W. R. Smith, J. C. Varrall, William Miller, J. T. Willmore, Thos. Jeavons, W. Radclyffe, James B. Allen, Jas. H. Kernot, and J. Horsburgh; Wm. J. Cooke, Thos. Higham, S. Fisher, and James Redaway. The first five named contributed plates to the first volume only, and the last four to the second volume only, while the central ten were retained throughout the period of the production of the work. The publication which was issued periodically in parts, was commenced in the year 1828, and on account of the slow rate at which such work can be produced, and the extreme care with which each plate was elaborated, ten years elapsed before its completion.

It is unnecessary to refer more than generally here to Mr. Ruskin's eloquent analyses of these masterpieces of art, as contained, especially in "MODERN PAINTERS," and such treatises as he has devoted entirely to Turner; but for the assistance of students, pencil references to particular passages of his writings will shortly accompany each plate of the work.

This copy is in the choicest possible state, every engraving in the set being an early proof impression on India paper, before any lettering was added to the plates. As a point of interest to some, it may be noted that certain of the impressions in this state have the engraver's date-mark upon them in etched writing, as follows:—Vol. I. Lancaster Sands, and Knaresborough, 1828; Louth, and Dunstanborough, 1829; Devenport, Cowes, Trematon, St. Mawes, Gosport, and Pembroke Castle, 1830; Ludlow, 1831. Vol. II., Margate, 1831; Chatham, and Kenilworth, 1832; and Worcester, 1835. Inserted in the volumes are also copies of the rare unfinished vignettes in the etching state, which were intended for the title-pages to the volumes; and four etchings, with one completed engraving, of some additional subjects, all of them executed by J. B. Allen.

(d.) OTHER TURNER ENGRAVINGS AND DRAWINGS.

CHEPSTOW. By J. Walker. From 'The Itinerant.' 1794.

ROME, FROM MONTE MARIO. By S. Middiman. From Hake-
will's "Picturesque Tour in Italy," 1819.

TURIN, FROM THE SUPERGA PORCH. By C. Heath. From the
same series.

MONT BLANC. By Davies. 1828. India proof.

FALLS OF THE RHINE—SCHAFFHAUSEN. By J. B. Allen. From
'The Keepsake.' 1833. Fine India proof.

BUCKFASTLEIGH ABBEY. By R. Wallis. Proof before letters.

STIRLING. By W. Miller. From the "Scott" series. (Prose
Works, vol. 23), 1836. India proof before the lettering.

ENGRAVING FROM A PENCIL OUTLINE SKETCH, BY TURNER. From
"The Laws of Fésolé," (Plate VII).

A LITHOGRAPH OF THE PORTRAIT OF J. M. W. TURNER by George
Dance (taken in the year 1800); engraved 1827.

(C.) RECENT ENGLISH DRAWINGS.

ORIGINAL PENCIL SKETCHES BY JOHN LEECH.

(a.) THE COMIC GRAMMARS—TWO SERIES.

THE COMIC LATIN GRAMMAR. A new and facetious introduction
to the Latin Tongue. With numerous illustrations. Second
edition. 1840.

There are 56 woodcuts, and 9 full plate etchings, the first of the
latter being a portrait of the author signed as Paul Prendergast, but also
in the etcher's writing acknowledged to be "Painted and engraved by
John Leech, R.C.A.

THE LATIN GRAMMAR. An Album containing drawings of twenty-
seven of the above subjects.

THE COMIC ENGLISH GRAMMAR. A new and facetious introduc-
tion to the English Tongue. By the author of the Comic

Latin Grammar, embellished with upwards of Fifty characteristic illustrations by J. Leech. 1840.

From the list of illustrations it appears, however, that there are only 49, including the etched frontispiece, but there is a slight tail-piece at the end, which is not mentioned, making 50 in all.

THE ENGLISH GRAMMAR. An Album containing drawings of twenty-eight of the above subjects.

The series of pencil sketches contained in the above two albums are the first rough outlines of the drawings afterwards made on the blocks to be engraved.

* (b.) ORIGINAL SKETCHES FOR "PUNCH," ETC.

1. MRS. GAMP TAKING THE LITTLE 'PARTY' SHE LOOKS AFTER BACK TO SCHOOL. (*Vol. xxiii*, 1852, *p.* 199).
 " 'The Morning Herald' was a strong supporter of Mr. Disraeli."—*Preface to the volume.*
2. PUNCH ON HIS CANVASS (on the decease of Sir Matthew Wood, M.P. for the City of London). (*Vol. v*, 1843, *p.* 149).
3. THE IRISH CINDERELLA AND HER HAUGHTY SISTERS, BRITANNIA AND CALEDONIA. (*Vol. x*, 1846, *p.* 181).
4. THE ROYAL RISING GENERATION. (*Vol. xix*, 1850, *p.* 65).
5. ST. JAMES TURNING ST. GILES OUT OF HIS PARKS. Dedicated to the Commissioners of Woods and Forests. (*Vol. xix*, 1850, *p.* 167).
6. THE AMAZON (BR-GH-M) ATTACKING CHANCERY ABUSE. (*Vol. xxi*, 1851, *p.* 7). 'The Amazon' by the German sculptor Kiss, was one of the most admired works of art in the Exhibition of 1851.
7. THE RISING GENERATION. (*Vol. xii*, 1847, *p.* 47). Sir Robert Peel and Mr. Disraeli.
8. MR. BRIGGS—FISHING. ('*Life and Character*,'—*first series*, *p.* 35).
9. MR. BRIGGS—THE BRUISERS. ('*Life and Character*,'—*second series*, *p.* 24).
10. THE MAYORALTY,—THE COMING IN ('*Life and Character*,'—*third series*, *p.* 74).

II-22. TWELVE MOUNTS OF OTHER DRAWINGS FOR "PUNCH."

23-33. ELEVEN OTHER DRAWINGS BY LEECH (VARIOUS).

"The kind and vivid genius of John Leech, capable in its brightness of finding pretty jest in everything, but capable in its tenderness also of rejoicing in the beauty of everything, softened and illumined with its loving wit the entire scope of English social scene."—*The Art of England*, (Lecture V, *The Fireside*, p. 178).

(D.) BLACK AND WHITE DRAWINGS.

ORIGINAL PEN AND INK DRAWINGS. Four drawings, by Miss Francesca Alexander. Reproduced in "The Roadsongs of Tuscany," (Edited by Professor Ruskin). 1885. The subjects are as follows:—

1. THE VISION OF THE MADONNA TO THE RICH MAN.
2. MUSIC TO THE SAME, WITH INITIAL AND GROUP OF WILD FLOWERS.
3. THE COLONEL'S LEAVE. (Illustrating p. 229).
4. THE JESSAMINE WINDOW. (Illustrating p. 149).

"Never before have I seen such penmanship. . . . In faithful expression of human feeling there has nothing yet, that I know of, been done like them—since the masters, commonly so called, of Art, seldom aim at expression at all, and those who seek it give momentary states of it: while the expression is here of eternal thought—the amazement, the sorrow, the judgment, in the Madonna's eyes, are all of eternity."—J. RUSKIN.

THE TWO SHIELDS (see p. 20), and Four other plates to illustrate the same work, being Plates I.—IV.

PEACOCK'S FEATHER, after Professor Ruskin. Plate V. (p. 87).

BLACK SHEEP'S TROTTERS, after Professor Ruskin. Plate VI. of the same. (p. 88).

LANDSCAPE OUTLINE, after Turner. Plate VII. (see pp. 127-140).

PINK (CLARISSA). Pen outline with advanced shade. A Facsimile Engraving of Professor Ruskin's Drawing, being Plate VIII. of "The Laws of Fésolé." (p. 200).

E. CLASSICAL LITERATURE.

I. GREEK—ENGLISH TRANSLATIONS OF HOMER.

The greatness of Homer is constantly set forth and analysed by Professor Ruskin in his writings, and there is scarcely a volume in which he does not refer to him as a leading light. In '*Modern Painters*' especially Mr. Ruskin has analysed the characteristic temper and imaginative powers of the Greek mind, in powerful contrast with the literary and artistic faculties of perception in later times; † and "Homer is eminently the Greek of Greeks." ‡ His influence, moreover is universal. "It does not matter how little, or how much, any of us have read either of Homer or Shakespeare; everything around us, in substance or in thought, has been moulded by them. All Greek gentlemen were educated under Homer. All Roman gentlemen, by Greek literature. All Italian, and French, and English gentlemen, by Roman literature, and by its principles."

THE CROWNE OF ALL HOMER'S WORKES—BATRACHOMYOMACHIA, OR THE BATTLE OF FROGS AND MISE; HIS HYMNS AND EPIGRAMS. TRANSLATED ACCORDING TO Y^{re} ORIGINAL, BY, GEORGE CHAPMAN. London, Printed by John Bill, his Majesties Printer.

"After this not onely Prince of Poets, but Philosopher's, had written his two great Poems, of Iliads and Odysseys; which were worthily call'd the Sunne and Moone of the Earth; finding no compensation, he writ, in contempt of Men this ridiculous Poem of Vermin, giving them Nobility of Birth, valorous elocution, not inferior to his Heroes. At which the Gods themselves put in amaze, call'd counsailes about their assistance of either Armie, After which sleight

† See '*Modern Painters*,' Vol. ii, p. 160; Vol. iii, pp. 14, and 175-195;
Vol. iv, pp. 214-217. ‡ *Ib.* Vol. iii, p. 193.

and onely recreative touch, hee betooke him seriously to the honor of the Gods, in Hymns resounding all their peculiar Titles, Jurisdiction, and Dignities . . .”—*Translator's Preface.*

The Hymns to the Gods occupy the greater part of the volume; the deities addressed are Apollo, “Heaven’s fardarter, the faire King of daies”; Hermes, “the sonne of Jove and Maia”; Venus, “the Reverend rich-crownd, and Faire Queene”; Bacchus (or Dionysius), “noble Semele’s son”; Mars, “Father of Victory”; Diana, “Queene of Archerie”; Pallas (Minerva), “Patroness of Citties, that makes warres terrible Dinne”; Juno, “the farr-fam’d wife of great Saturnius”; Ceres, “the rich hayr’d . . . Proserpina her Daughter”; the Mother of the Gods, “Mother of All, both Gods and Men”; Hercules, “Lyon-hearted, Forcefullest of all the Broode of Men”; Æsculapius, “that cur’d all Sicknesse”; Castor and Pollux, “the bravest horsemen under Heaven”; Mercury, “the generall Messenger”; Pan, “Goate-footed, two-horn’d, amorous of noise”; Vulcan, “who with the skie-eyd Pallas, first did give men rules of buildings”; Phœbus, “the sweete voic’t singer”; Neptune, “the fruitles Oceans King”; Jove, “the greatest and the best of all these Powrs that are with Dietie blest”; Vesta, “that Oversees King Phœbus hallowd house”; the Earth, “Mother of all”; the Sun, “who never-wearied gives both mortalls light and all th’immortalls;” and the Moon, “Joves Daughter.”

A perfect copy of the rare original edition, published about 1616, without any date being accorded to it.

HOMER’S COMPLETE WORKS. The whole works of Homer, Prince of Poetts in his Iliads and Odysseys. Translated according to the Greeke by George Chapman. “Imprinted at London by Richard Field for Nathaniell Butter.” The date of publication, 1616, is included in an inscription encircling a portrait of the translator. The volume is composed of three parts with separate pagination, and title-pages, bound together in one volume. The first part comprises the Iliads; the second the Odysseys; and the third the Battle of the

Frogs and Mice, and the Hymns and Epigrams,—the last part being a second copy of the above rare edition.

“Men like Homer and Shakespeare, of so unrecognised personality, that it disappears in future ages, and becomes ghostly, like the tradition of a lost heathen god . . . What,” enquires Mr. Ruskin, deeply pondering over the mystery of life, “do these two men, centres of mortal intelligence, deliver to us of conviction respecting what it most behoves us that intelligence to grasp? What is their hope? . . . What lies next their own hearts, and dictates their undying words? Have they any peace to promise to our unrest—and redemption to our misery? . . . think if there is any sadder image of human fate than the great Homeric story. The main features in the character of Achilles are its intense desire of justice, and its tenderness of affection. And in that bitter song of the Iliad, this man, though aided continually by the wisest of the gods, and burning with the desire of justice in his heart, becomes yet, through ill-governed passion, the most unjust of men: and, full of the deepest tenderness in his heart, becomes yet, through ill-governed passion, the most cruel of men. Intense alike in love and in friendship, he loses first his mistress, and then his friend; for the sake of the one, he surrenders to death the arms of his own land; for the sake of the other, he surrenders all. Will a man lay down his life for his friend? Yea—even for his *dead* friend, this Achilles, though goddess-born, and goddess-taught, gives up his kingdom, his country, and his life,—casts alike the innocent and guilty, with himself, into one gulf of slaughter, and dies at last by the hand of the basest of his adversaries. Is not this a mystery of life?”—‘*Sesame and Lilies*,’ (paragraphs 113-114).

For the various other analyses of Homer by Mr. Ruskin, in addition to ‘*Modern Painters*,’ already mentioned, the reader is referred to the indices of ‘*Fors Clavigera*,’ and ‘*The Stones of Venice*.’

II. FRENCH.

THE COMPLETE WORKS OF MARMONTEL; in Seventeen volumes, comprising his Dramas, Novels, Essays, and Poems: in the original. Paris, 1787. With a portrait of the author, and numerous copper-plate illustrations to the novels.

Jean Francois Marmontel, the great French *littérateur*, whose ‘Contes Moraux’ and ‘Belisaire’ have attained a high position also in British classic literature, was born in 1723, and lived till 1799.

Marmontel was “a peasant’s son, who made his way into Parisian society by gentleness, wit, and a dainty and candid literary power. He became one of the humblest, yet honestest placed scholars at the court of

Louis XV., and wrote pretty yet wise sentimental stories in finished French."—'Fors,' (*Letter xiv*, p. 11, *February*, 1872), following which is a translation of his story of his early days, and Mr. Ruskin's estimate of his style of writing.

Marmontel is one Mr. Ruskin's favourite authors, whose writings he recommends as strongly as the best novels of Scott. Of the persons in past history with whom he has most sympathy, Mr. Ruskin names † Marmontel as being in his "constant natural temper, and thoughts of things and of people," his chief influence.

Presented by Mr. E. A. Petherick.

III. ENGLISH.

(a.) THE XIVTH. CENTURY.

* THE POETICAL WORKS OF CHAUCER, BORN 1328, DIED 1400.

**The Workes of Geffray Chancer, newly printed, with dyghers
workes whiche were never in print before. Imprinted at
London, by Richard Beke, dwellynge in Lombarde Strete,
nere unto the Stockes Market, at the Synne of the Egle.**

A choice and quite perfect copy of the complete edition, in black letter. 1550.

(b.) THE XVTH. AND XVIIITH. CENTURIES.

**THE LIFE AND WORKS OF FRANCIS BACON—BARON OF VERULAM,
VISCOUNT OF ST. ALBANS, LORD HIGH CHANCELLOR OF
ENGLAND, 1560-1626. Two Sets; together 24 volumes.**

FIRST SET.

* This edition, consisting of Ten volumes, as below, was published in 1803.

- Vol. I. Life; Of the Advancement of Learning, in two books; Sylva Sylvarum, or a Natural History in Ten Centuries (Centuries 1 to 8).
- „ II. Sylva Sylvarum (Centuries 9 and 10); New Atlantis; Essays, Apophthegms, &c.
- „ III. Political Writings.
- „ IV. Legal Writings.

† 'Sesame and Lilies,' (end of the preface, p. xxviii.)

- Vol. V. Historical Writings, and Letters.
- „ VI. Letters and Speeches.
- „ VII. Latin text of the ‘Auctoris Vita,’ by Gul. Rawley (1558); and ‘De Augmentis Scientiarum.’
- „ VIII. Latin text of the ‘Novum Organum,’ and other Philosophical Works.
- „ IX. Latin text of the Philosophical Works, and Life of Henry VII.
- „ X. Latin text of the Civil and Moral Works, Essays (including the ‘Novum Atlantis’), Dialogues, and Letters.

SECOND SET.

This series, consisting of Fourteen volumes, edited by James Spedding, M.A., Robert L. Ellis, M.A., and Douglas D. Heath, was published between the years 1862 and 1876.

The contents of each volume are as follows:—

- Vol. I. Philosophical Works: Volume 1. The Life, by Dr. Rawley, in English. The original Latin text of ‘Novum Organum,’ and ‘De Augmentis Scientiarum.’ With a general preface to the philosophical works, and separate prefaces in English to the two named. 1875.
- „ II. Philosophical Works: Vol. 2. Latin text of the Essays; and Natural History (the 10 centuries) in English. 1876.
- „ III. Philosophical Works: Vol. 3. The New Atlantis, Essays on the Interpretation of Nature, and the Advancement of Learning ‘De Augmentis, &c.,’ (Books I—II) in English; and other Essays (in Latin). 1876.
- „ IV. Translations of Philosophical Works: Vol 1. ‘Novum Organum’ and ‘De Augmentis’ (Books II.—VI.), in English. 1875.
- „ V. Translations: Vol. 2. ‘De Augmentis’ (Books VII—IX), and other treatises. 1870.
- „ VI. Literary and Professional Works: Vol. 1. Historical, Civil, and Moral Essays. 1870.

- Vol. VII. Literary, and Professional Works : Vol. 2. Apophthegms, Religious and Legal Writings. 1872.
- „ VIII. Life, Letters, and Speeches: Vol. 1 (1560-95). 1862.
- „ IX. „ „ „ „ 2 (1595-1601). „
- „ X. „ „ „ „ 3 (1601-1607). 1868.
- „ XI. „ „ „ „ 4 (1607-1613). „
- „ XII. „ „ „ „ 5 (1613-1616). 1869.
- „ XIII. „ „ „ „ 6 (1616-1618) 1872.
- „ XIV. „ „ „ „ 7 (1619-1626). 1874.

THE WORKS OF JOSEPH ADDISON, (b. 1672, d. 1719).

THE SPECTATOR. In Eight volumes, complete, with a full index in the last volume; in the original old calf binding. 1775.

The first number of this magazine of the author's entire writing, was published on March 1st, 1710, and it was continued by him until Dec. 20th, 1714. (No. 635).

(c.) THE XVIIITH. CENTURY.

THE WORKS OF ALEXANDER POPE; in Ten volumes; full bound, sprinkled calf. 1824.

- Vol. I. Life of the Author (1688-1744), by William Roscoe.
- „ II. Early Poems, Translations, Pastorals, &c.
- „ III. Windsor Forest, Rape of the Lock, Epistles and Miscellanies.
- „ IV. The Dunciad.
- „ V. The Essay on Man, Universal Prayer, and Moral Essays.
- „ VI. Satires, Epistles, &c.
- „ VII. Prose Writings, consisting of the Memoirs of Martinus Scriblerus, preface to Shakespeare and Homer, and other collected writings.
- „ VIII.—X. Correspondence.

This copy contains several marks by Mr. Ruskin, whose estimate of the author is that he was "the most rational and keen-sighted of old English men of the world," (See '*Time and Tide*,' *paragraph*, 158). and of whom he has elsewhere written as follows: "Pope is, as far as I know, the greatest man who ever fell strongly under the influence of the classical spirit; and though it spoiled half his work, he broke through

it continually into true enthusiasm and tender thought. . . . In writing the Pastorals he was cold-hearted . . . but in after life his errors were those of his time, his wisdom was his own ; it would be well if we also made it ours.—(‘*Modern Painters*,’ Vol. v., p. 247.)

[GEORGE, LORD LYTTTELTON. (b. 1709, d. 1773)]. Dialogues of the Dead. Printed for W. Sandby, in Fleet street. 1770.

On the top of the title page is written :—“ The wisest book, within its adopted limits, that I ever read. Given to Sheffield, 1881.—J. RUSKIN.”

These dialogues were written in the year 1760 ; the author of the 26th., 27th., and 28th., however, was Mrs. Montague, (*vide* Johnson’s ‘*Life of Lyttelton*’).

* THE WORKS OF DR. SAMUEL JOHNSON. In Nine volumes. Pickering’s “Oxford English Classics” edition. 1825. Also two additional volumes of Debates ; of the same publication (1825). Together Eleven volumes ; in full calf bindings.

- Vol. I. Essay on the Life and Genius of the Author (1709-1784), by his contemporary and friend, Arthur Murphy ; Irene, a tragedy ; and Miscellaneous Poems, in English and Latin ; Rasselas ; and Letters.
- „ II. ‘The Rambler,’ (Nos. 1 to 105), March 20th, 1749, to March 19th, 1751.
- „ III. ‘The Rambler,’ (Nos. 106 to 208), March 23rd, 1751, to March 14th, 1752.
- „ IV. Contributions (29) to ‘The Adventurer,’ March 3rd, 1753, to March 2nd, 1754 ; ‘The Idler,’ (Nos. 1 to 103), April 15th, 1758, to April 5th, 1760.
- „ V. Miscellaneous Pieces and Letters, including the preface to his English Dictionary, Shakesperian Criticism, Essays on Greek Drama, &c.
- „ VI. Political and Literary Reviews ; and Lives of Eminent Persons.
- „ VII-VIII. Lives of the English Poets of the 17th and 18th Centuries.
- „ IX. Journey to the Hebrides, Tales, Prayers, Meditations, and Sermons ; with index to the nine volumes.

Vol. X. Parliamentary Debates, Nov. 19, 1740—Dec. 4, 1874.

„ XI. Parliamentary Debates, Dec. 8, 1741—Feb. 23, 1743.

LIVES OF THE MOST EMINENT ENGLISH POETS; with critical observations on their works, by Samuel Johnson. With a preface and editorial notes by Peter Cunningham. Three volumes.

Vol. I. Edmund Waller (1605), to John Dryden (1706).

„ II. Thomas Sprat (1636), to Richard Savage (1743).

„ III. Jonathan Swift (1667), to George, Lord Lyttelton (1773).

Presented by Mr. E. A. Petherick.

(d.) THE XIXTH. CENTURY.

SIR WALTER SCOTT. (1771-1832).

From his early life Mr. Ruskin has read Scott most constantly, and of some of whose novels he owns the manuscript. For his numerous criticisms of this favourite author, see numerous references in '*Modern Painters*,' '*The Pleasures of England*,' '*Præterita*,' '*Fors*,' (particularly *Numbers* 31 and 33, which include much biographical matter), and more especially '*Fiction, Fair and Foul*,' (in '*On the Old Road*,' vol. ii., pp. 15-18, 21-23 (*foot-note*), and 27-58).

"What good Scott has in him to do, I find no words full enough to tell. His ideal of honour in men and women is inbred, indisputable; fresh as the air of his mountains; firm as their rocks. His conception of purity in woman is even higher than Dante's; his reverence for the filial relation, as deep as Virgil's; his sympathy universal. There is no rank or condition of men of which he has not shown the loveliest aspect; his code of moral principle is entirely defined, yet taught with a reserved subtlety like Nature's own, so that none but the most earnest readers perceive the intention; and his opinions on all practical subjects are final, the consummate decisions of accurate and inevitable common-sense, tempered by the most graceful kindness."—'*Fors Clavigera*,' (No. 31, p. 2).

THE LIFE OF NAPOLEON BUONAPARTE, EMPEROR OF THE FRENCH. With a preliminary view of the French Revolution. By the author of 'Waverley,' &c. Nine volumes. First Edition : 1827, (Cadell and Co., Edinburgh), in half-calf binding.

THOMAS CARLYLE (1795-1881).

Carlyle is "the seer" whom Mr. Ruskin has looked upon as his master, and as "the great representative of the mind of his age in literature."—'*Modern Painters*,' (vol. iii, p. 265).

"Read your Carlyle then, with all your heart, and with the best brain you can give; and you will learn from him first, the eternity of good law, and the need of obedience to it; then, concerning your own immediate business, you will learn farther, this—that the beginning of all good law, and nearly the end of it, is in these two ordinances,—That every man should do good work for his bread: and, secondly, That every man should have good bread for his work."—*Fors Clavigera*, (Vol. I., No. 10, p. 19).

Fourteen volumes, full bound in green morocco: 1843-1874; as follows:

THE FRENCH REVOLUTION (1837): a History in Three volumes. Vol. I. The Bastille. Vol. II. The Constitution. Vol. III. The Guillotine. First edition: 1874.

OLIVER CROMWELL'S LETTERS AND SPEECHES: with Elucidations. Three volumes. Vol. I. (1636-1650), and Vol. II. (1650-1658), First edition: 1845. Vol. III. Supplement and Appendix (1626-1658); 1846.

PAST AND PRESENT. First edition: 1843.

LATTER DAY PAMPHLETS. First edition: 1855.

HISTORY OF FRIEDRICH II. OF PRUSSIA, CALLED FREDERICK THE GREAT. In Six volumes. Vols. I. and II., third edition, 1859; Vol. III, first edition, 1862; Vol. IV, 1864: Vols. V, and VI., 1865.

THE WORKS OF JOHN RUSKIN.

“ Be sure, if the author is worth anything, that you will not get at his meaning all at once ;—nay, that at his whole meaning you will not for a long time arrive in any wise. Not that he does not say what he means, and in strong words too ; but he cannot say it all ; and what is more strange, will not, but in a hidden way and in parables, in order that he may be sure you want it.”—‘ *Sesame and Lilies*,’ (p. 13).

X SALSETTE AND ELEPHANTA : being the Newdigate Prize Poem :—

“ Recited in the Theatre, Oxford, June 26th., 1839, by John Ruskin of Christchurch College.” Second edition, 8vo.: 1879.

This competitive poem was written in the author's twentieth year, and was included in a collection of all the College poems that was published at Oxford in 1839, being the last one in the volume, though apparently it was added too late to be named in the table of contents.

* MODERN PAINTERS : by “ a Graduate of Oxford.” Five volumes.

The following quotation from “ The Excursion ” (Book IV), is the adopted motto on the title page of every volume, and of all the reprints of the parts of the volumes, which were published separately in later years, as given below.

. “ ‘ Accuse me not
Of arrogance,
If, having walked with Nature,
And offered, far as frailty would allow,
My heart a daily sacrifice to Truth,
I now affirm of Nature and of Truth,
Whom I have served, that their Divinity
Revolts, offended at the ways of men.
Philosophers, who, though the human soul
Be of a thousand faculties composed,
And twice ten thousand interests, do yet prize
This soul, and the transcendant universe,
No more than as a mirror that reflects
To proud self-love her own intelligence.’

WORDSWORTH.”

The dedicatory address by the author, who chose to be anonymous until the publication of the third volume, is as follows:—"To the Landscape Artists of England this work is respectfully dedicated by their sincere admirer, THE AUTHOR."

The contents of each volume are, broadly, as follows:—

- Volume I. Part I. Of general principles.—The Nature of Ideas conveyable by Art: of Power: the Dependence upon execution: the Sublime. Part II. Of Truth.—The discernment of Nature: the Truth of Tone, of Colour, of Chiaroscuro, and of Space: Of Clouds, and the open Sky; Of the Earth,—Mountains and Foreground: Of Water: and of Vegetation. Third edition: 1846.
- „ II. Part III: Of Ideas of Beauty: the Imaginative and Theoretic Faculties. First edition: 1846.
- „ III. Part IV: Of many Things—Style; Realization, and Idealization: The False Ideal (Religious and Profane), The True Ideal (Purist, Naturalist, and Grotesque): Of Finish; the Use of Pictures; Of Landscape (classical, mediæval, and modern), and the Teachers of Turner. First edition: 1856.
- „ IV. Part V: Of Mountain Beauty: Turner's Topography, Light, and Mystery: the Firmament and Dry Land—Mountains, their Geological formation and Sculpture, (by Glacier action, &c.), Gloom and Glory. Second edition: 1868.
- „ V. Part VI: Of Leaf Beauty—bud, leaf, branch, and stem. Part VII: Of Cloud beauty. Part VIII: Of Ideas of relation (1), Of Invention formal. Part IX: Of Ideas of relation (2), Of Invention spiritual. First edition: 1860.

This important work was commenced by the Author in defence of Turner, when in his twenty-fourth year,—Turner then being sixty-eight years old, yet still powerful in his art,—the first volume being published in 1843; but the subjects so largely dealt with were elaborated during the many years that were devoted to the preparation of the work, until five

volumes were completed in 1860. The title originally intended by the Author was 'Turner and the Ancients,' but the title which has since become so famous was adopted in preference. The work, as is apparent from the table of contents, is considerably more than a treatise on art and artists, discovering rather the springs of all their motives and aspirations, derived from the deep soul of nature, and flowing thence through the heart of man. "'MODERN PAINTERS teaches," to use the Author's own words, "the claim of all lower natures on the hearts of men: of the rock, and wave; and herb, as a part of their necessary spirit life. It declares the perfectness and eternal beauty of the work of God, and tests all work of man by concurrence with, or subjection to that."

The first two volumes are without illustrations, but the three later ones contain eighty-six full page engravings, and a large number of woodcuts in the text. The majority of these illustrations are Professor Ruskin's own work, either from original drawings, or close copies of parts of pictures by other artists, particulars of which are given below; while several of the engravings are also from his hand.

Volume III contains eight plates after the author; two after Turner; two after Missal painters; and one each after Claude, Salvator Rosa, Tintoret, Leonardo da Vinci, Masaccio, Raphael, and Titian. The plates being engraved by J. C. Armytage (5), R. P. Cuff (4), J. H. Le Keux (4), Thomas Lupton (2), J. Cousen (1), Henry Shaw (1), Henry Swan (1), and the author (1).

Included in this copy of the work the water-colour drawing from which one of the illuminations was reproduced, is bound in opposite the chromo-lithographed plate.

Volume IV contains twenty-two plates from Mr. Ruskin's own drawings; eleven after Turner; two after Claude; and one each after Ghirlandajo, and Stanfield. The engravings were executed by J. H. Le Keux (8), R. P. Cuff (7), J. C. Armytage (6), the author (5), Cousen (3), T. Boys (2), and Thos. Lupton (2).

Volume V contains nineteen plates by the author, one of which being an outline drawing after Fra Angelico; twelve are after Turner; two after G. Allen; one after Giorgione; and one each after Cuyp and Hobbema, Dürer and Veronese. Three of the engravings are by Prof. Ruskin himself, the

remainder being by J. C. Armitage (15), R. P. Cuff (5), Le Keux (4), J. Emslie (3), and W. Hall (2).

Special Copy, (bound in Tree Calf, by Mansell) ; presented by Mr. Montefiore.

ANOTHER COPY OF THE SAME ; NEW EDITION. 1888. With all the woodcuts, one lithograph, and the 86 full-page steel engravings† ; and three extra plates ("The Lake of Zug," "Dawn after the Wreck," and "Chateau de Blois"), etched by Mr. Ruskin and mezzotinted by the late Thomas Lupton, previously intended for the fifth volume. Also an additional volume, containing a Complete Index, and collation of the different editions. Together Six volumes: 1888.

The text is that of the last (1873) edition, with all the author's subsequent notes, and a new epilogue.

The references in the Index, as in the case of the "Stones of Venice," are to chapter and section, as well as to page, and it thus applies equally to the former editions of the work. The volume contains a full bibliographical account of the different editions of "*Modern Painters*," from 1843—1873, and a collation of all their variations, including passages omitted from the earlier by the later editions, &c., &c.

FRONDES AGRESTES : "Readings in 'Modern Painters,' chosen at her pleasure by the author's friend, the Younger Lady of the Thwaite, Coniston." In Nine sections, in one volume ; with Preface and Notes by the Author. Fifth edition, 1880. I, Principles of Art. II, Power and Office of Imagination. III, Illustrative of the Sky. IV, Illustrative of the Streams and Sea. V, Illustrative of the Mountains. VI, Illustrative of the Stones. VII, Illustrative of the Plants and Flowers. VIII, Education. IX, Moralities.

This selection was first published in the year 1875.

† "Three of the nine plates that were destroyed have been carefully reproduced from early proofs of those originally etched by the author's own hand, and the other six re-engraved by the best engravers. Of the remainder, all are in good state, and the results obtained by careful printing are such as to ensure the success of the work from an artistic point of view ; the larger margins of this edition also make the plates more effective."—*George Allen*.

† MODERN PAINTERS, Volume II : re-arranged and revised by the Author ; in Two volumes, containing Part II, "Of Ideas of Beauty;" subdivided into three sections:—I, Of the Theoretic Faculty ; II, Of Typical Beauty ; III, Of Vital Beauty ; and Part III, Of the Imaginative Faculty. Also new Preface, Critical Notes, and Epilogue, with Autobiographical Account of the Author's early Art Studies. Small post 8vo. : 1883.

† REPRINTS FROM "MODERN PAINTERS : " in Three Divisions,—on the Origin of Form in Mountains, Clouds, and Trees. In *Montibus Sanctis* : Studies of Mountain Form. Part I, 1884 ; Part II, 1885. *Coeli Enarrant* : Studies of Cloud Form. Part I, 1885. Quarto.

The third division has not yet been published.

† THE SEVEN LAMPS OF ARCHITECTURE. Third edition, 1880 ; in special Morocco binding.

I. The Lamp of Sacrifice. II. The Lamp of Truth. III. The Lamp of Power. IV. The Lamp of Beauty. V. The Lamp of Life. VI. The Lamp of Memory. VII. The Lamp of Obedience. Appendices I to IV.

This volume was an extended development of one of the sections under preparation for the third volume of '*Modern Painters*' ; the first edition being published in the year 1849.

"Architecture," as considered by Prof. Ruskin, "is the art which so disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them contribute to his mental health, power, and pleasure." Thus the author views architecture as expressing the mental and moral state of the builders, in relation to the structures raised.

All the illustrations in the work were etched, as well as drawn, by the author.

THE SAME. Sixth edition : 1890.

† * THE STONES OF VENICE. With the original plates retouched, and a new Index added. Three Imperial 8vo. volumes: 1886.

These volumes were published—the first volume in 1851, and the second and third volumes in 1853. "As in '*The Seven Lamps*,' the ethical aspect occupies largely the mind of the author. It is not only a treatise on the archæology and history of Venice, but a sermon on the causes of her downfall and decay."—*W. E. A. Axon*, in '*John Ruskin ; a bibliographical biography*' (p. 9.) ; 1879.

THE STONES OF VENICE : Selected descriptive portions, printed separately, for the Use of Travellers while staying in Venice and Verona. Vol. I, 1879 ; Vol. II, 1888. Two volumes, without illustrations. Small post 8vo.

Vol. I. Chapter I. The Quarry. II. The Throne. III. Torcello. IV. St. Mark's. V. The Ducal Palace. Also a new Preface, and additional Notes.

Vol. II. Chapter I. Early Renaissance. II. The Spite of the Proud. III. The Streets of the Tombs. IV. Infidelitas. V. Mene. VI. Castel-Franco. Appendix I. Grotesque Renaissance ; Appendix II. Venetian Index.

- * EXAMPLES OF THE ARCHITECTURE OF VENICE. Selected and Drawn to Measurement from the Edifices, by Professor Ruskin. The Plates and Text in a portfolio. Second edition : 1886.

The plates published in this series, were intended in further illustration of 'The Stones of Venice,' and are as follows:—

- I. The Ducal Palace : Twentieth Capital. Mezzotint, by S. Reynolds.
- II. Arabian Windows : Campo Sta. Maria Mater Domini. Mezzotint, by T. Lupton.
- III. Torcello : Capital of Nave Pillar, St. Mark's : Capital of Central Porch. Lithograph, by G. Rosenthal.
- IV. Cornice Moulding from a Tomb in the Church of SS. Giovanni e Paolo. Lithograph, by G. Rosenthal.
- V. The Ducal Palace : Compartments of the Southern Balcony. Line Engraving, by R. P. Cuff.
- VB. The Ducal Palace : Sections of the Southern Balcony. Line Engraving, by R. P. Cuff.
- VI. St. Mark's : Southern Portico. Mezzotint, by T. Lupton.
- VII. St. Mark's : Details of the Lily Capitals. Line Engraving, by R. P. Cuff.
- VIII. Byzantine Ruin in Rio di Ca' Foscari. Line Engraving by T. S. Boys.
- IX. Stilted Archivolts from a Ruin in the Rio di Ca' Foscari. Lithograph, by G. Rosenthal.

- X. Palace in Rio di Ca' Foscari: Conjectural Restoration.
Line Engraving, by J. C. Armytage.
- XI. Door Heads: From Ca' Contarini Porta di Ferro, and
in Campo S. Margarita. Mezzotint, by T. Lupton.
- XII. Door Heads: In Ramo dirimpetto Mocenigo. Litho-
graph, by G. Rosenthal.
- XIII. Door Heads: in Campiello della chiesa, San Luca.
Line Engraving, by J. C. Armitage.
- XIV. Ca' Bernardo Mocenigo: Capital of Window Shafts.
Lithograph, by G. Rosenthal.
- XV. The Ducal Palace: Renaissance Capitals of the Loggia.
Lithograph, by G. Rosenthal.

4 THE KING OF THE GOLDEN RIVER; or, The Black Brothers:
A Legend of Styria; with numerous woodcuts, by Richard
Doyle. Ninth edition, 1888.

"Written in 1841, at the request of a very young lady, and solely for
her amusement, without any idea of publication."—*Author's Preface* (p. 5).

First published in 1851.

NOTES ON THE CONSTRUCTION OF SHEEPFOLDS. Second edition;
8vo.: 1875.

The first edition was published in 1851.

GIOTTO AND HIS WORKS IN PADUA. Published by the Arundel
Society: 1854.

This treatise comprises chiefly a descriptive account of the thirty-
eight frescoes covering the walls of the Arena Chapel at Padua, which
he painted during the early years of the Fourteenth Century; but a general
estimate of his art powers and character precede the analytical part of
the volume.

Presented by the Arundel Society.

"A JOY FOR EVER" (AND ITS PRICE IN THE MARKET): The sub-
stance of Two Lectures, first published in 1857, under the
title, "The Political Economy of Art." Fourth edition: 1880.

I. The Discovery and Application of Art. II. The Accumula-
tion and Distribution of Art. Supplementary additional
Papers:—Education in Art. Art School Notes. Social
Policy.

INAUGURAL ADDRESS : Delivered at the Cambridge School of Art, October 29th, 1858. Second edition, 8vo. ; 1879.

The first edition was published immediately upon its delivery.

THE TWO PATHS. Lectures on Art, and its Application to Decoration and Manufacture. Delivered in 1858-9. Second edition : 1878.

I. The Deteriorative Power of Conventional Art over Nations. II. The Unity of Art. III. Modern Manufacture and Design. IV. The Influence of Imagination in Architecture. V. The Work of Iron, in Nature, Art, and Policy.

First published in 1859.

UNTO THIS LAST. Four Essays on the First Principles of Political Economy. Fifth edition : 1887.

"Friend, I do thee no wrong. Didst thou not agree with me for a penny? Take that thine is, and go thy way. I will give UNTO THIS LAST even as unto thee."

"If ye think good, give me my price; and if not, forbear. So they weighed for my price thirty pieces of silver."

Essay I. The Roots of Honour. II. The Veins of Wealth. III. Qui Judicatis Terram. IV. Ad Valorem.

"Government and co-operation are in all things, the laws of life; anarchy and competition, the laws of death."—JOHN RUSKIN.

These chapters originally appeared in '*The Cornhill Magazine*' for August to November, 1860, (Vol. II, pp. 155-166, 278-286, 407-418, 543-564), and were first published in book form in 1862.

Those who are unacquainted with Mr. Ruskin's principles of Political Economy, will find them here set forth, and continued in '*Munera Pulveris*,' in '*A Foy for Ever*,' and in '*Fors Clavigera*,' as based upon Honesty, Equity, and Justice, as distinguished from the ordinarily received doctrines of the existing schools of the so-called science. The introduction of factors so strange and heterodox into political economy was, however, denounced by critics and public alike, as being sentimental, and altogether unpractical, as told by the author in the following extract:—

... "Eleven years ago, in the summer of 1860, perceiving then fully, (as Carlyle had done long before) what distress was about to come on the said populace of Europe through these errors of their teachers, I began to do the best I might, to combat them, in the series of papers for the '*Cornhill Magazine*,' since published under the title of '*Unto this last*.' The editor of the magazine was my friend, and ventured the insertion of the three first essays; but the outcry against them became then too strong for any editor to endure, and he wrote to me, with great discomfort to

himself, and many apologies to me, that the Magazine must only admit one Economical Essay more. I made, with his permission, the last one longer than the rest, and gave it blunt conclusion as well as I could—and so the book now stands; but, as I had taken not a little pains with the Essays, and knew that they contained better work than most of my former writings, and more important truths than all of them put together, this violent reprobation of them by the Cornhill public set me still more gravely thinking; and, after turning the matter hither and thither in my mind for two years more, I resolved to make it the central work of my life to write an exhaustive treatise on Political Economy."—*'Munera Pulveris' (Preface, p. xxiii).*

† **MUNERA PULVERIS.** Six Essays on the Elements of Political Economy. First edition: 1872.

I. Definitions. II. Storekeeping. III. Coin-Keeping. IV. Commerce. V. Government. VI. Mastership.

These chapters, which are a continuation of *'Unto this last,'* first appeared in *'Fraser's Magazine,'* for *June, September, and December, 1862, and April, 1863.* The volume is inscribed "to the friend and guide who has urged me to all chief labour, THOMAS CARLYLE."—*Preface, (p. xxvi.)*

† **SESAME AND LILIES.** Three Lectures delivered in the years 1864 and 1868. Third edition of the large 8vo. series, 1876; but the sixth issue of the work, first published in 1865, which included only the first two lectures.

I. Of Kings' Treasuries. II. Of Queens' Gardens. III. Of the Mystery of Life.

The first of these lectures is upon the essence and value of books; the second, on the education of girls.

† **THE CROWN OF WILD OLIVE.** Four Essays on Work, Traffic, War, and the Future of England; with an added Article on the Economy of the Kings of Prussia. Fourth edition: 1873.

These lectures were first published in 1866, a third edition having been called for within the following year; but the additional article was not included in any of these previous issues.

THE SAME (second copy).

THE ETHICS OF THE DUST. Ten Lectures to Little House-Wives on the Elements of Crystallization. Second edition, crown 8vo.: 1877.

i. The Valley of Diamonds. ii. The Pyramid Builders. iii. The Crystal Life. iv. The Crystal Orders. v. Crystal Virtues. vi. Crystal Quarrels. vii. Home Virtues. viii. Crystal Caprice. ix. Crystal Sorrows. x. The Crystal Rest ; and Notes.

These conversational discourse, on the virtue of minerals, were given in substance at a girls' school (Winnington Hall, Northwich, Cheshire), but they "always fell more or less into the form of fragmentary answers to questions ; and they are allowed to retain that form, as, on the whole, likely to be more interesting than the symmetries of a continued treatise."—(*Preface*, p. vii.)

The first edition appeared in 1866.

TIME AND TIDE, BY WEARE AND TYNE. Twenty-five Letters to a Working Man of Sunderland on the Laws of Work. Third edition : 1872.

i. Co-operation. ii. Contentment. iii. Legislation. iv. Expenditure. v. Entertainment. vi. Dexterity. vii. Festivity. viii. Things Written. ix. Thanksgiving. x. Wheat-sifting. xi. The Golden Bough. xii. Dictatorship. xiii. Episcopacy and Dukedom. xiv. Trade Warrant. xv. Percentage. xvi. Education. xvii. Difficulties. xviii. Humility. xix. Broken Reeds. xx. Rose Gardens. xxi. Gentillesse. xxii. The Master. xxiii. Landmarks. xxiv. The Rod and Honeycomb. xxv. Hyssop.

These letters were addressed to Mr. Thomas Dixon, a cork-cutter, under date, from February 4th to April 27th, 1867, and first published in a collective form at the end of that year, having appeared previously, by Professor Ruskin's permission, in the columns of '*The Manchester Daily Examiner*,' and also in '*The Leeds Mercury*,' as received by the correspondent. A biographical note on Mr. Dixon appeared in the October number of '*The Monthly Chronicle of North Country Lore and Legend*,' vol. iii, 1889.

ANOTHER COPY OF THE SAME.

QUEEN OF THE AIR. A Study of the Greek Myths of Cloud and Storm. Third edition : 1874.

i. Athena in the Heavens. ii. Athena in the Earth. iii. Athena in the Heart.

First published in 1869.

† LECTURES ON ART: delivered before the University of Oxford in Hilary Term, 1870. Fifth edition, revised, with a new Preface. 1890.

i. Inaugural. ii. The Relation of Art to Religion. iii. The Relation of Art to Morals. iv. The Relation of Art to Use. v. Line. vi. Light. vii. Colour.

The first edition was printed during the year in which this course of lectures was delivered by Mr. Ruskin, as the Slade Professor of Fine Art at Oxford.

✓ FORS CLAVIGERA: Letters to the Labourers and Workmen of Great Britain. Eight volumes, 1871 to 1884, and Index volume, 1887. Together, Nine volumes.

These letters are similar in character to those published under the title '*Time and Tide*,' four years before the commencement of this regular monthly series; and it was in connection with this serial publication that Mr. Ruskin instituted the ST. GEORGE'S GUILD, and first founded this Museum in the year 1876, as one of the features of its operations.

"*Fors* is the best part of three good English words—Force, Fortitude, and Fortune . . . *Clavigera* may mean either Club-bearer, Key-bearer, or Nail-bearer. Each of these three possible meanings of *Clavigera* corresponds to one of the three meanings of *Fors*. *Fors*, the Club-bearer, means the strength of Hercules, or of Deed. *Fors*, the Key-bearer, means the strength of Ulysses, or of Patience. *Fors*, the Nail-bearer, means the strength of Lyncurgus, or of Law." *Vol. i, (No. 2, pp. 2—3).*

Professor Ruskin has explained the purpose of these letters in the course of the volumes, (see *Vol. iv, pp. 137-142*; and *Vol. v, pp. 58 and 281*.) and for further elucidation the following extracts may be quoted:—

. . . . "Such as I am, to my amazement, I stand—so far as I can discern—alone in conviction, in hope, and in resolution, in the wilderness of this modern world. Bred in luxury, which I perceive to have been unjust to others, and destructive to myself; vacillating, foolish, and miserably failing in all my own conduct in life—and blown about hopelessly by storms of passion—I, a man clothed in soft raiment,—I, a reed shaken with the wind, have yet this message to all men again entrusted to me: 'Behold the axe is laid to the root of the trees. Whatsoever tree therefore bringeth not forth good fruit shall be hewn down, and cast into the fire.'"—*Vol. v, (p. 281).*

. . . . "I do not enter into any debates, nor advance any opinions. With what is debateable I am unconcerned; and when I have only opinions about things, I do not talk about them. I attack only what

cannot on any possible ground be defended ; and state only what I know to be incontrovertibly true." (*Ibid.* p. 138).

Respecting these letters Carlyle wrote to Emerson in America, "Do you read Ruskin's *Fors Clavigera*? If you don't, do. There is nothing going on among us as notable to me as those fierce lightning bolts Ruskin is copiously and desperately pouring into the black world of anarchy all around him. No other man in England that I meet has in him the Divine rage against iniquity, falsity, and baseness, that Ruskin has, and that every man ought to have."

"The fascination which this book has for students of Ruskin is not easily over-estimated. There is no other book exactly like it; certainly no other, where we have a great writer so completely at home. One might describe it as a *Commonplace Book*; for while a main design gradually develops itself in the monthly letters, Ruskin very often left the dictation of his subject to chance—"the third *Fors*," as he calls it—and to this happy chance we owe some of the most valuable, as well as most charming passages in all his works. Its definite aim happily allows it the utmost freedom of range . . . and just because the seven volumes of '*Fors*' are familiar talk, one may say of them what Ruskin says of the teaching of Heaven: 'they are given in so obscure, nay, often in so ironical a manner, that a blockhead necessarily reads them wrong.' There is no obscurity in the '*Fors*,' if read continuously from the beginning; but people now-a-days will not take time to read so long a book. Now, beyond all books that I know, this one admits of texts and extracts utterly misleading and damnatory; and so long as an ingenious press can quote passages and suppress contexts, so long shall we get no justice done to the '*Fors*.'"—WILLIAM SMART, in '*A Disciple of Plato: a Critical Study of John Ruskin*,' 1883, (pp. 39-40.)

A SECOND COPY.—Separate Parts; Letters, 1—96.

A THIRD COPY.—Separate Parts; various Letters. An incomplete set.

ARATRA PENTELICI. Six Lectures on the Elements of Sculpture; delivered in 1870. First edition: 1872.

i. Of the Division of Arts. ii. Idolatry. iii. Imagination. iv. Likeness. v. Structure. vi. The School of Athens.

THE SAME; new edition, 1890.

THE RELATION BETWEEN MICHAEL ANGELO AND TINTORET: being the Seventh of the Course of Lectures on Sculpture, delivered at Oxford, 1870-71. First edition, 1872.

THE SEPULCHRAL MONUMENTS OF THE CAVALLI FAMILY IN THE CHURCH OF SANTA ANASTASIA, VERONA. Published by the Arundel Society : 1872. Descriptive text (six pages), written by Professor Ruskin to accompany a chromo-lithographic drawing of one of the Tombs.

Presented by the Society.

THE EAGLE'S NEST. Ten Lectures on the Relation of Natural Science to Art ; delivered in 1872. First edition : 1872.

i. Of Wisdom and Folly in Art. ii. Wisdom and Folly in Science. iii. The Relation of Wise Art to Wise Science. iv. The Power of Modesty in Science and Art. v. The Power of Contentment in Science and Art. vi. The Relation to Art of the Science of Light. vii. The Relation to Art of the Sciences of Inorganic Form. viii. The Relation to Art of the Sciences of Organic Form. ix. The Story of the Halcyon. x. The Heraldic Ordinaries.

LOVE'S MEINIE: Essays on Greek and English Birds. Only three parts, completing the first volume, have been published, as follows :—

Part i. The Robin, 1873. Part ii. The Swallow ; second edition, 1883. [The first edition of this part was printed in 1873]. Part iii. The Dabchicks ; with Preface and Appendix, 1881.

ARIADNE FLORENTINA. Six Lectures on Wood and Metal Engraving, delivered in 1872 ; with an appendix. Second edition : 1876.

i. Definition of the Art of Engraving. ii. The Relation of Engraving to other Arts in Florence. iii. The Technics of Wood Engraving. iv. The Technics of Metal Engraving. v. Design in the German Schools of Engraving (Holbein and Dürer.) vi. Design in the Florentine Schools of Engraving (Sandro Botticelli). vii. Appendix.

The first edition appeared in 1873.

THE SAME, new edition ; 1890.

VAL D'ARNO. Ten Lectures on Art of the Thirteenth Century in Pisa and Florence; delivered in 1873. First edition: 1874.

i. Nicolas the Pisan. ii. John the Pisan. iii. Shield and Apron. iv. Parted per Pale. v. Pax Vobiscum. vi. Marble Couchant. vii. Marble Rampant. viii. Franchise. ix. The Tyrrhene Sea. x. Fleur de Lys.

THE SAME, new edition; 1890.

PROSERPINA: Studies of Wayside Flowers. Ten parts as yet published, with numerous Illustrations on Wood and Steel. Parts i and ii, 1875; iii and iv, 1876; v, 1878; vi, 1879; vii and viii, 1882; ix, 1885; and x, 1886.

MORNINGS IN FLORENCE. Being simple studies of Christian Art, for English Travellers.

Part i. Santa Croce. ii. The Golden Gate. iii. Before the Soldan. iv. The Vaulted Book. v. The Strait Gate. vi. The Shepherd's Tower. Third edition, 1889.

Also Parts i to iv, 1875; v, 1876; and vi, 1877: in duplicate.

DEUCALION: Collected Studies of the Lapse of Waves, and Life of Stones. Eight parts published, with numerous Illustrations on Wood and Steel. Parts i and ii, 1875; iii and iv, 1876; v, 1878; vi, 1879; vii, 1880; and viii, 1883.

LETTER TO YOUNG GIRLS. Eighteenth edition: 1888.

Reprinted, with slight addition, from 'Fors Clavigera,' (Letters 65 and 66), and first printed separately in the same year, 1876.

BIBLIOTHECA PASTORUM, ("The Shepherd's Library"): Selections from General Literature. Edited by John Ruskin.

Vol. I. The Economics of Xenophon. Translated into English by Alex. D. O. Wedderburn, and W. G. Collingwood; with a Preface by the Editor. 1876.

Vol. II. Rock Honeycomb. Broken Pieces of Sir Philip Sidney's Psalter. With a Preface and Commentary by the Editor. Part I., 1877.

Vol. III, comprising the Second Part of Rock Honeycomb, is not yet completed.

Vol. IV. A Knight's Faith: Passages in the Life of Sir Herbert Edwardes. i. The Valley of Four Hundred Forts. ii. The Shores of Indus. iii. The Patience of Kineyree. 1885.

"The Athenian writing here presented [Volume I] to Saxon readers, is the first of a series of classic books which I hope to make the chief domestic treasures of British peasants."—*Extract from the Preface.*

- ST. MARK'S REST. The History of Venice; written for the Help of the few Travellers who still care for her Monuments. Part I.—Chapter i. The Burden of Tyre. ii. Latrator Anubis. iii. St. James of the Deep Stream. 1877.
Part II.—Chapter iv. St. Theodore the Chair-seller. v. The Shadow on the Dial. vi. Red and White Clouds. vii. Divine Right. 1877.
Part III.—Chapter viii. The Requiem. 1879.
Supplement I. The Shrine of the Slaves. 1877.
Supplement II. The Place of Dragons. By James Reddie Anderson, M.A.; edited by Mr. Ruskin. 1879.

THE SAME: later edition, with an Appendix to Chapter viii., on the Mosaics in the Baptistery, St. Mark's. Chapters i-viii, 1884; First Supplement, second edition, 1887; Second Supplement, 1879; and an Index to the whole volume.

- THE LAWS OF FÉSOLE: A Familiar Treatise on the Elementary Principles and Practice of Drawing and Painting, as determined by the Tuscan Masters; arranged for the use of Schools. With Illustrations on Wood and Steel. Parts I, 1877; II, III, and IV, 1878. Special full morocco binding.

"This book is called '*The Laws of Fésòle*,' because the entire system of possible Christian Art is founded on the principles established by Giotto in Florence, he receiving them from the Attic Greeks through Cimabue, the last of their disciples, and engrafting them on the existing art of the Etruscans, the race from which both his master and he were descended."—*Preface (pp. xii. and xiii).*

"Under the term '*Laws of Fesole*' therefore, may be most strictly and accurately arranged every principle of art, practised at its purest source, from the twelfth to the fifteenth century inclusive. And the purpose of of this book is to teach our English students of art, the elements of these

Christian laws, as distinguished from the Infidel laws of the spuriously classic school, under which, of late, our students have been exclusively trained. Nevertheless, in this book the art of Giotto and Angelico is not taught because it is Christian, but because it is absolutely true and good ; neither is the Infidel art of Palladio and Giulio Romano forbidden because it is Pagan, but because it is false and bad, and has entirely destroyed not only our English schools of art, but all others in which it has been taught, or trusted in."

THE SAME ; in separate parts.

GUIDE TO THE PRINCIPAL PICTURES IN THE ACADEMY OF FINE ARTS AT VENICE. Two Parts, 8vo. : 1877.

NOTES BY MR. RUSKIN ON HIS DRAWINGS BY J. M. W. TURNER, AND ON HIS OWN HANDIWORK ILLUSTRATIVE OF TURNER, exhibited at the Fine Art Society's Galleries, London, 1878. Revised edition ; 12th Thousand.

NOTES BY MR. RUSKIN ON SAMUEL PROUT AND WILLIAM HUNT : in connection with a loan collection of drawings exhibited at the Fine Art Society's Galleries, 1879-80. Fourth thousand.

ELEMENTS OF ENGLISH PROSODY : For use in St. George's Schools ; explanatory of the various Terms used in ' Rock Honeycomb.' (' Bibliotheca Pastorum,' see p. 71). 8vo ; 1880.

ARROWS OF THE CHACE : being a Collection of the Scattered Letters of John Ruskin, LL.D., D.C.L. ; with added Preface by the Author. Edited by an Oxford Pupil ; with an Epilogue, Appendix (containing further letters), and Index ; also a steel engraving, woodcut, two diagrams, and a facsimile of part of one of the letters. Two volumes, 8vo. ; 1880.

The letters contained in these volumes were published chiefly in the daily newspapers during the years 1840-1880.

" I never wrote a letter in my life which all the world are not welcome to read if they will The two volumes contain very nearly the indices of everything I have deeply cared for during the last forty years."—JOHN RUSKIN.

The Collection includes Letters on Art, Art Criticism, Art Education, Art Fallacies, The Pre-Raphaelites, Turner,

Pictures and Artists, Architecture, Science, War, Politics, Economy, Railways, Servants, Houses, Inundations, Education, Women (Work and Dress), Criticism, &c.

† “OUR FATHERS HAVE TOLD US.” Sketches of the History of Christendom, for Boys and Girls who have been held at its Fonts.

“The work,” writes Mr. Ruskin, “if I live to complete it, will consist of ten parts, each taking up some local division of Christian history, and gathering towards their close into united illustration of the power of the Church in the thirteenth century. The Appendix completes the first part, descriptive of the early Frank power, and of its final skill, in the cathedral of Amiens. The second part, ‘Ponte della Pietra,’ will, I hope, do more for Theodoric and Verona than I have been able to do for Clovis and the first capital of France. The third, ‘Ara Celi,’ will trace the foundations of the Papal power. The fourth, ‘Ponte-a-Mare,’ and fifth, ‘Ponte Vecchio,’ will only with much difficulty gather into brief form what I have by me of scattered materials respecting Pisa and Florence. The sixth, ‘Valle Crucis,’ will be occupied with the monastic architecture of England and Wales. The seventh, ‘The Springs of Eure,’ will be wholly given to the cathedral of Chartres. The eighth, ‘Domrémy,’ to that of Rouen and the schools of architecture which it represents. The ninth, ‘The Bay of Uri,’ to the pastoral forms of Catholicism, reaching to our own times. And the tenth, ‘The Bells of Cluse,’ to the pastoral Protestantism of Savoy, Geneva, and The Scottish Border. Each part will consist of four sections only; and one of them, the fourth, will usually be descriptive of some monumental city or cathedral, the resultant and remnant of the religious power examined in the preparatory chapters. One illustration will be given with each chapter.”

The following are, however, all that have yet been completed :—

Part I.—The Bible of Amiens; with a frontispiece (“St. Mary,” after Cimabue, engraved from a drawing by the Author), map of the Dynasties of France, plan of the Western Porches of Amiens Cathedral, and two other engravings from the Author’s drawings. In Four chapters,—I, By the Rivers of Waters: 1880; II, Under the Drachenfels: 1881; III, The Lion Tamer: 1882; IV, Interpretations: 1883; and four Appendices, (with index): 1885.

LETTERS TO THE CLERGY ON THE LORD'S PRAYER AND THE CHURCH ; with Replies from Clergy and Laity, and an Epilogue by Mr. Ruskin. Edited by the Rev. F. A. Malleeson, M.A. [1880.]

CATALOGUE OF DRAWINGS AND SKETCHES BY J. M. W. TURNER, R.A., at present Exhibited in the National Gallery. Revised, and cast into Progressive Groups, with Explanatory Notes. 8vo. 1881.

- GENERAL STATEMENT, EXPLAINING THE NATURE AND PURPOSES OF ST. GEORGE'S GUILD. 8vo. ; 1882.
- THE RUSKIN BIRTHDAY BOOK. A selection of thoughts, mottoes, and aphorisms, for every day in the year, from the works of John Ruskin, LL.D., &c., &c. ; collected and arranged by M. A. B., and G. A. With a portrait of the Author, specially engraved for the work. 1883.

Motto of the Book :—"The only doctrine or system peculiar to me is the abhorrence of all that is doctrinal, instead of demonstrable, and of all that is systematic, instead of useful ; so that *no true* disciple of mine will ever be a 'Ruskinian'! He will follow, not me, but the instincts of his own soul, and the guidance of its Creator."—JOHN RUSKIN.

THE ART OF ENGLAND. The Course of Lectures Delivered at Oxford, during the Spring and Autumn of 1883. Complete in Seven Parts, 4to. ; 1883.

- i. Rossetti and Holman Hunt. ii. E. Burne-Jones and G. F. Watts. iii. Sir F. Leighton and Alma Tadema. iv. Mrs. Allingham and Miss Kate Greenway. v. John Leech and J. Tenniel. vi. George Robson and Copley Fielding vii. Appendix and Index.

THE PLEASURES OF ENGLAND : a Course of Lectures Delivered at Oxford during the Autumn of 1884.

- I. Bertha to Osburga, "The Pleasures of Learning." 1884.
- II. Alfred to the Confessor, "The Pleasures of Faith." 1884.
- III. The Confessor to Cœur de Lion, "The Pleasures of Deed." 1885.
- IV. Cœur de Lion to Elizabeth, "The Pleasures of Fancy." 1885.

- V. Protestantism, "The Pleasures of Truth."
- VI. Atheism, "The Pleasures of Sense."
- VII. Mechanism, "The Pleasures of Nonsense."

Only the first four parts of this series have as yet been published.

‡

ROADSIDE SONGS OF TUSCANY : Translated and Illustrated by Francesca Alexander ; and Edited by John Ruskin, LL.D., &c., &c. In Ten Parts ; medium quarto ; 1884-5.

"These songs and hymns of the poor people," writes the translator, "are but the *siftings*, so to say, of hundreds and hundreds which I have heard and learnt, mostly from old people : many of them have never, so far as I know, been written down before, and others it would be impossible now to find. . . . In their day they have been a comfort to many. Labouring people have sung them at their work, and have felt their burdens lightened ; they have brightened the long winter evenings of the poor women in lonely houses high among the mountains, when they have been sitting over their fires of fir-branches, with their children about them, shut in by the snows outside, and with their men all away in the Maremma ; and I have known those who have helped to bear sickness and trouble, and even to meet death itself, with more courage, by verses of the simple old hymns. . . . It seems to me that there are others who will collect and preserve the thoughts of the rich and great ; but I have wished to make my book all of poor people's poetry, and who knows but it may contain a word of help or consolation for some poor soul yet ? However that may be, I have done my best to save a little of what is passing away."

"Miss Alexander's work," says Mr. Ruskin, "in its relation to former religious art of the same faithfulness, is distinguished by the faculty and habit of realisation which belongs to all Pre-Raphaelism, whether English or American ; that is to say, it represents any imagined event as far as possible in the way it must have happened, and as it looked when happening, to people who did not then know its Divine import. . . . The songs could not be in what is best of them understood,—even a little understood,—without the pictures of the people who love them. . . . I had partly hoped in closing this series of pictures of the hearts of the Italian peasantry, to indicate the main lessons they seemed to bear for us all. But I am abashed before their strength and innocence, and able to draw only this one conclusion of deep practical import,—that the only service we can rightly render them is to love them. . . . I am thankful my life has been spared at least to place before my countrymen these records of domestic virtue yet vivid and pure, in the nation which taught us the first syllables of Christ's Gospel."

The following are the contents of the Parts:—

Part I. The Story of Lucia. With Translator's and Editor's Preface. *Illustrations*.—Beatrice of the Field of the Alder-trees; Santa Zita; and The Miracle at the Well.

II. Notes on the Life of Santa Zita by the Editor; and Ballad of Santa Zita. *Illustrations*.—Santa Zita giving alms; and Santa Zita and the Angel.

III. Ballad of the Madonna and the Rich Man; The Story of Paolina; and Notes on the Priest's Office, by the Editor. *Illustrations*.—The Madonna and the Rich Man†; and Going to Church.

IV. Flower of the Pea, by the Editor; The Dove; The Stories of Isabella and Armida; The Story of Maria and Meltide Seghi, Postscript by the Editor; and 'Thou Wilt be Content.' *Illustrations*.—Isabella of L'Abetone; and The Lovers' Parting.

V. Ballad of the Jessamine; Story of Gigia; Story of Fortunato; and First Part of the Ballad of the Madonna and the Gipsy. *Illustrations*.—The Jessamine Window†; and The Madonna entering the Gipsy's Hut.

VI. Second Part of the Ballad of the Madonna and the Gipsy; Notes on Gipsy Character, by the Editor; and the Story of Edwige. *Illustrations*.—The Madonna teaching; and the Gipsy prophesying.

VII. The Colonel's Leave; The Story of Faustina; The Song of Roses; Translator's Notes on her Drawing of the Samaritan; Note on Idealism, by the Editor; and Song of the Shepherds. *Illustrations*.—'Speak to me, Speak to me, Mouth of Love'†; and Christ and the Woman of Samaria.

VIII. 'Behold, my Heart!'; The Story of Emilia and her Sister; The Golden Girdle; Translator's Note to the Song of the Golden Girdle; The Story of the Gemignano Amidei; The Leaves of Maize; The Story of Teresa and Petrucci; and Editor's Note on the Drawing of St. Christopher and the King. *Illustrations*.—Christ, the Child; Saint Christopher and the King.

† The original Pen drawings of these are in this Museum; see p. 48.

IX. The Palace on High; 'When the Star'; The Story of Beatrice and her Sons; Songs of Country Loves; 'Hear Me, Swallow Dear'; and The Legend of St. Christopher, by the Translator. *Illustrations*.—Saint Christopher at the Cross; and Saint Christopher and the Hermit.

X. Editor's Note on the Vision of St. Christopher; Editor's Note on 'Fatti alla Finestra'; 'Give Me Light, Lady'; Nightfall; Talk under the Olives, with Editor's Note; The Story of Edwige's Children; and Evening Prayer. *Illustrations*.—Saint Christopher at the Shore; and Saint Christopher in the Ford.

X THE STORM CLOUD OF THE NINETEENTH CENTURY. Two Lectures on the Forms of Clouds, delivered in 1884; published in the same year.

X CATALOGUE OF SELECTED EXAMPLES OF NATIVE SILICA IN THE BRITISH MUSEUM, SOUTH KENSINGTON. 8vo. 1884.

This catalogue forms a guide to a series of fine specimens presented by Professor Ruskin to the British Museum, and set apart in special cases, in the pavilion at the end of the Mineralogical Gallery.

"A considerable number of the specimens here described have been presented to the Museum out of my own chosen examples at Brantwood (or, in some instances directly purchased by me for this series), in order to fill gaps in its order which could not be supplied from the National Collection without loss to the beauty and completeness of the series in the great gallery."—*Preface (p. vii)*.

THE LIMESTONE ALPS OF SAVOY; a Study in Physical Geology, forming a Supplementary Volume to Deucalion. By W. Gershom Collingwood, M.A. Oxon., with an Introduction by John Ruskin, M.A., D.C.L., LL.D., F.G.S., etc., etc., with sixteen full-page illustrations. 8vo., 1884.

ON THE OLD ROAD: a Collection of Mr. Ruskin's Miscellaneous Pamphlets, Articles, and Essays (1834-1884). A few Editorial Notes have been added where found to be necessary, but the text of the Reprints is unchanged. Full Indices are given. Three Volumes: I., Art; II., Literature, Economy, and Theology; III., Various. 1885.

This series of reprinted articles includes (*inter alia*) the following subjects :—My First Editor ; Lord Lindsay's Christian Art ; Eastlake's History of Oil Painting ; Samuel Prout ; Sir Joshua and Holbein ; Pre-Raphaelitism ; Opening of the Crystal Palace (1854) ; Study of Architecture ; The Cestus of Aglaia ; Minor Writings upon Art ; Notes on Science (including early papers from '*Loudon's Magazine*,' 1836, &c., &c.) ; Fiction, Fair and Foul ; Fairy Stories ; Usury ; Home and its Economies ; The Lord's Prayer ; Notes on Sheepfolds ; An Oxford Lecture ; &c., &c.

USURY, AND THE ENGLISH BISHOPS. A Pamphlet by Robt. G. Sillar, with Preface by Mr. Ruskin. 1885.

THE STORY OF IDA : Epitaph on an Etrurian Tomb. By Francesca. Edited, with Preface, by John Ruskin With full-page Steel Engraving. Third edition, 1885.

"I have become more and more convinced that the wholesomest antagonism to what is dangerous in the temper, or foolish in the extravagance, of modern Fiction would be found in, sometimes substituting for the artfully combined improbability, the careful record of Providentially ordered Fact."—*Extract from the Preface.*

DAME WIGGINS OF LEE AND HER SEVEN WONDERFUL CATS : A Humorous Tale written principally by a Lady of Ninety. Edited, with additional verses, by John Ruskin ; and with new Illustrations by Kate Greenaway, (twenty-two woodcuts in all). Demy 12mo. 1885.

Extracts from the preface—"I have spoken in '*Fors*' (*Vol. v.*, pp. 37-8) of the meritorious rhythmic cadence of the verses, not, in its way, easily imitable. . . . I have the greatest pleasure in commending the little book to the indulgence of the Christmas fireside, because it relates nothing that is sad, and portrays nothing that is ugly."

PRÆTERITA : Outlines of Scenes and Thoughts perhaps Worthy of Memory in my Past Life. An Autobiography in Three volumes, each covering Twenty years.

Volume I : in twelve parts, 1885-6. Chapter I. The Springs of Wandel, with steel engraving, ("My Two Aunts"). II. Herne Hill Almond Blossoms. III. The Banks of Tay.

iv. Under new Tutorships. v. Parnassus and Plynlimon.
 vi. Schaffhausen and Milan. vii. Papa and Mamma. viii.
 Vester, Camenae. ix. The Col de la Faucille. x. Quem tu,
 Melpomene. xi. Christ Church Choir. xii. Roslyn Chapel.
 Volume II: in twelve parts, 1886-7. Chapter i. Of Age.
 ii. Rome. iii. Cumæ. iv. Fontainebleau. v. The Simplon.
 vi. Macugnaga. vii. The Campo Santo. viii. The State of
 Denmark. ix. The Feasts of the Vandals. x. Crossmount,
 with steel engraving, ("The Old Dover Packet's Jib").
 xi. L'Hotel du Mont Blanc. xii. Otterburn.
 Volume III: (only four parts published), 1889-90. Chapter i.
 The Grand Chartreuse. ii. Mont Velan. iii. L'Esterelle
 iv. Joanna's Care.

X DILECTA: Consisting of Correspondence, Diary Notes, and ex-
 tracts from books illustrating 'Præterita'; arranged by John
 Ruskin, LL.D. Parts I, 1886; and II, (all published): 1887.

/ NOTES ON SOME OF THE PRINCIPAL PICTURES OF SIR JOHN
 EVERETT MILLAIS, EXHIBITED AT THE GROSVENOR GALLERY
 IN 1886: with a Preface, and original and selected criticisms,
 by John Ruskin, D.C.L., LL.D.; and other comments, edited
 by A. Gordon Crawford.

THE CENTURY GUILD HOBBY HORSE; No. 6, April 1887, con-
 taining an article by Professor Ruskin, on Mr. Arthur
 Burgess.

f- HORTUS INCLUSUS. Messages from the Wood to the Garden.
 Sent in happy days to the Sister Ladies of the Thwaite,
 Coniston, by their thankful friend John Ruskin, LL.D.
 Second edition, 1888. With a Preface by Mr. Ruskin, and
 an Introduction by the Editor. Including letters headed:—
 The Sacristan's Cell, Pompeian Frescoes, The Beginning of
 "Frondes," The Lost Church in the Campagna, Foam of
 Tiber, Wharfe in Flood, Wasps and Wasp Stings, Bolton
 Strid, Good and Evil Fairies, S. Ursula, S. Mark's Doves,
 S. Mark's Rest, Saints and Flowers, Professorship, Un-
 written Books, Ingleborough, Nomenclature, Botanical,

Planting Cranberries, Agates, Zoological, Sight-Seeing, In the Bois de Boulogne, In the Market Place of Chartres, The Hymn to Beauty, Eastertide, The Silver Shrine, The Darkening of the Skies, Cookery, and Gardening, etc.

ULRIC THE FARM SERVANT : A Story of the Bernese Oberland, by Jeremiah Gotthelff. Translated into English, from the original German, by Julia Firth ; and revised and edited, with notes, by John Ruskin, LL.D., &c., Nine parts, bound. 1888.

THE SAME : second copy.

CHRIST'S FOLK IN THE APENNINE. Reminiscences of Her Friends among the Tuscan Peasantry ; by Francesca Alexander : edited by John Ruskin. Second edition : 1889.

Volume I.—Part I. The Peace of Polissena. Part II. 'Pensatevi Voi !' Part III. The Mother of the Orphans. Part IV. The Nun's School in Florence. Part V. "Addio, Cara !" Part VI. Lieti Andiamo.

Volume II.—Part I. "Giannina Singing "

THE CENTENARY OF ACKWORTH SCHOOL. By J. H. Barbert. With annotations by Mr. Ruskin.

F. BRITISH HISTORY.

MEDALLIC ILLUSTRATIONS OF THE HISTORY OF GREAT BRITAIN AND IRELAND, TO THE DEATH OF GEORGE II. Compiled by Edward Hawkins, F.R.S., F.S.A., and edited by Augustus W. Franks, F.R.S., &c., and Herbert A. Grueber. Two volumes ; 1884. Vol. I. From A.D. 1066-1690. Vol. II. From 1691 1760. Both volumes are illustrated with wood-cuts throughout the text.

By means of coins, medals, and seals, as dealt with in these volumes, we have preserved to us an accurate record of the personality of British sovereigns, with an outline indication of the extent of their dominion, and the principles of their government, as suggested by the symbols of their office, and other characteristics in the designs.

ENGLISH COINS. Vol. I. Anglo-Saxon Series. From A.D. 600-954. By Charles Francis Keary, M.A., F.S.A. With thirty Autotype plates. 1887.

This volume treats of the earliest Anglo-Saxon money struck by the English in this country, comprising that of Mercia, Kent, East Anglia, and Northumbria, and including also the coinage of the Archbishops of Canterbury and York, and the coins bearing the names of various saints that were produced in the divisions of the country named.

AUTOGRAPH LETTERS IN THE STOWE COLLECTION. Catalogue of a selection from the Stowe Manuscripts (British Museum). With fifteen Autotype facsimiles.

The formation of the Stowe Collection of MSS. relating to British History, was commenced early in the present century by the Marquess of Buckingham, at his country seat at Stowe, and after various additions to it under other owners, until it comprised 996 documents, it became the property of the nation in 1879. The charters and letters here reproduced date from A.D. 697 to 1728.

This, and the two preceding volumes were presented by the Trustees of the British Museum, who published these works.

HISTORICAL RECORDS OF THE BRITISH ARMY; comprising the History of every Regiment in Her Majesty's Service, from its formation. Sixty Volumes, with coloured plates. By Richard Cannon, excepting the second volume, which is by Edmund Packe. 1834-1848.

CAVALRY.

1. The Life Guards. With six plates; 1835. 1660-1835.
2. The Horse Guards, or Oxford Blues. Eight plates; 1834. 1661-1833.
3. The First, or the Royal Dragoons. Three plates; 1840. 1661-1839.
4. The Second Dragoon Guards, or Queen's Bays. Four plates; 1837. 1685-1837.
5. The Second, or Royal North British Dragoons, commonly called the Scots Greys. Two plates; 1840. 1660-1839.
6. The Third, or Prince of Wales's Dragoon Guards. Three plates; 1838. 1685-1838.
7. The Third, or the King's own Regiment of Light Dragoons: since changed to the Third Hussars. Three plates; 1847. 1685-1846.

8. The Fourth, or Royal Irish Regiment of Dragoon Guards.
Three plates; 1839. 1685-1838.
9. The Fourth, or the Queen's Own Regiment of Light
Dragoons, or the Fourth Hussars. One plate; 1843.
1685-1842.
10. The Fifth, or Princess Charlotte of Wales's Dragoon
Guards. Three plates; 1838. 1685-1838.
11. The Sixth Dragoon Guards, or the Carabineers. Three
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12. The Sixth, or the Inniskilling Dragoons. Four plates;
1843. 1689-1843.
13. The Seventh, or Princess Royal's Dragoon Guards. Two
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14. The Seventh, or Queen's Own Hussars. One plate;
1842. 1689-1842.
15. The Eighth, or the King's Royal Irish Hussars. Three
plates; 1844. 1693-1843.
16. The Ninth, or the Queen's Royal Light Dragoons, or
Ninth Lancers. One plate; 1841. 1715-1841.
17. The Tenth, or Prince of Wales's Own Hussars. One
plate; 1843. 1715-1842.
18. The Eleventh, or Prince Albert's Own Hussars. One
plate; 1843. 1715-1842.
19. The Twelfth, or the Prince of Wales's Royal Lancers.
One plate; 1842. 1715-1842.
20. The Thirteenth Light Dragoons, or Thirteenth Hussars.
One plate; 1842. 1715-1842.
21. The Fourteenth, or the King's Light Dragoons: or
Fourteenth Hussars. Three plates; 1847. 1715-1846.
22. The Fifteenth, or King's Light Dragoons, or Fifteenth
Hussars. One plate; 1841. 1759-1841.
23. The Sixteenth Queen's Lancers. One plate; 1842.
1759-1841.
24. The Seventeenth Light Dragoons, or Seventeenth
Lancers. Seven plates; 1841. 1759-1841.

As the number of Cavalry Regiments under service is thirty-one,
there are seven which are not included in this set.

INFANTRY.

25. The Second, or Queen's Royal Regiment of Foot : now the Royal West Surrey. Three plates; 1838. 1661-1837.
26. The Third, or the Buffs : now the East Kent Regiment. Four plates; 1839. 1556-1838.
27. The Fourth, or the King's Own : now the Royal Lancashire Regiment. Two plates; 1839. 1680-1839.
28. The Fifth, or Northumberland Fusiliers. Four plates; 1838. 1674-1837.
29. The Sixth, or Royal First Warwickshire : now the Royal Warwickshire. Two plates; 1839. 1674-1838.
30. The Seventh, or the Royal Fusiliers. Three plates; 1847. 1685-1846.
31. The Eighth, or King's Regiment : now the Liverpool Regiment. Five plates; 1844. 1685-1844.
32. The Ninth, or East Norfolk : now the Norfolk Regiment. Three plates; 1848. 1685-1847.
33. The Tenth, or the North Lincolnshire : now the Lincolnshire Regiment. Four plates; 1847. 1685-1847.
34. The Eleventh, or the North Devon : now the Devonshire Regiment. Three plates; 1845. 1685-1845.
35. The Twelfth, or the East Suffolk : now the Suffolk Regiment. Five plates; 1848. 1685-1847.
36. The Thirteenth, First Somerset, or the Prince Albert's : now the Somersetshire Light Infantry. Three plates; 1848. 1685-1848.
37. The Fourteenth, or the Buckinghamshire : now the West Yorkshire Regiment. Two plates; 1845. 1685-1845.
38. The Fifteenth, or Yorkshire East Riding : now the East Yorkshire Regiment. Two plates; 1848. 1685-1848.
39. The Sixteenth, or Bedfordshire Regiment. Two plates; 1848. 1688-1848.
40. The Seventeenth, or Leicestershire Regiment. Two plates; 1848. 1688-1848.
41. The Eighteenth, or the Royal Irish Regiment. Three plates; 1848. 1684-1848.
42. The Nineteenth, or First Yorkshire North Riding : now the Yorkshire Regiment. Two plates; 1848. 1688-1848.

43. The Twentieth, or East Devonshire : now the Lancashire Fusiliers. Three plates ; 1848. 1688-1848.
44. The Twenty-first, or Royal North British Fusiliers ; now the Royal Scots Fusiliers. Three plates ; 1849. 1678-1849.
45. The Twenty-second, or the Cheshire Regiment. Three plates ; 1849. 1689-1849.
46. The Twenty-third, or Royal Welsh Fusiliers. Five plates ; 1850. 1689-1850.
47. The Thirty-first, or Huntingdonshire : now the First Battalion East Surrey Regiment. 1702-1850.
To which is appended an account of the Services of the Marine Corps. Seven plates ; 1850. 1664-1748.
48. The Thirty-fourth, or Cumberland : now the First Battalion Border Regiment. Three plates ; 1844. 1702-1844.
49. The Thirty-sixth, or Herefordshire : now the Second Battalion Worcestershire Regiment. Three plates ; 1853. 1701-1852.
50. The Forty-second, or Royal Highland : now the First Battalion Royal Highlanders. Three plates ; 1845. 1739-1844.
51. The Fifty-third, or Shropshire : now the First Battalion Shropshire Light Infantry. Three plates ; 1849. 1755-1848.
52. The Fifty-sixth, or West Essex : now the Second Battalion Essex Regiment. Three plates ; 1844. 1755-1844.
53. The Sixty-first, or South Gloucestershire : now the Second Battalion Gloucestershire Regiment. One plate ; 1844. 1758-1844.
54. The Sixty-seventh, or South Hampshire : now the Second Battalion Hampshire Regiment. Three plates ; 1849. 1758-1849.
55. The Seventieth, or Surrey : now the Second Battalion East Surrey Regiment. One plate ; 1849. 1758-1848.
56. The Seventy-first Highland Light Infantry : now the First Battalion Highland Light Infantry. Three plates ; 1852. 1777-1852.

57. The Seventy-second, or Duke of Albany's Own Highlanders: now the First Battalion Seaforth Highlanders. Two plates; 1848. 1778-1848.
58. The Seventy-fourth Highlanders: now the Second Battalion Highland Light Infantry. Three plates; 1850. 1787-1850.
59. The Eighty-seventh, or Royal Irish Fusiliers: now the First Battalion Royal Irish Fusiliers. Four plates; 1853. 1793-1853.
60. The Ninety-second, or Gordon Highlanders: now the Second Battalion Gordon Highlanders. Four plates; 1851. 1794-1850.
- * HONOR, MILITARY AND CIVILL, contained in Foure Bookes, viz.,
 1. Justice and Jurisdiction Military. 2. Knighthood in generall and particular. 3. Combats for Life and Triumph.
 4. Precedencies of Great Estates and others. By W. Segar, *Norroy*.† London, 1602.
- The volume bears the following inscription on the fly leaf:—
 "Sheffield Museum. From the Master, John Ruskin, 10th May, 1876.
 'Once Norroy was not all pasteboard.'—Carlyle."
- A DISPLAY OF HERALDIE. By John Guillim, late Pursuivant at Armes. Fourth edition. London, 1660.
- THE GOVERNMENT OF ENGLAND; ITS STRUCTURE, AND ITS DEVELOPMENT. By Prof. William Edward Hearn, LL.D. 1867.

G. GENERAL LITERATURE.

I. WORKS APPERTAINING TO THE HISTORY OF ART.

- IL TINTORETTO: discorso di Ferdinando Galanti, letto il Giorno 8 Agosto 1875, nella R. Accademia di Belle Arti in Venezia. Venezia; 1876.

† The Norroy, or North Roy, was the third King-at-Arms, and was so called on account of his office relating to the North side of the Trent.

GIOTTO. By Harry Quilter. With a coloured frontispiece, from a drawing by the author, four photographs, and eight woodcuts. 1880.

The description of the pictures and sculptures of Giotto here given were written by the author after close study of the originals at Florence, Padua, and Assissi.

For Professor Ruskin's writings on Giotto, see '*Giotto and his Works in Padua*,' '*Mornings in Florence*,' and '*The Laws of Fésolé*.'

Presented by W. White.

HISTORY OF PAINTING: Ancient, Early Christian, and Mediæval. Translated from the German of Dr. Alfred Woltmann, and Dr. Karl Woermann, and edited by Sidney Colvin, M.A., Slade Professor of Fine Art in the University of Cambridge. With 136 woodcut illustrations. 1880.

This volume was intended to supersede Dr. Kügler's '*Handbook*,' which was first published in 1837, and "which, in its successive English editions, had the advantage of translation and revision by thoroughly accomplished hands. The present work not only represents the existing state of knowledge better than that of Kügler, but follows a more comprehensive plan, inasmuch as it prefixes to the story of Christian painting, the story of painting as practised in ancient Egypt, the Asiatic Empires, Greece and Rome; a portion of his task which Professor Woltmann confided to a highly instructed colleague, Dr. Woermann, of Düsseldorf. Prof. Woltmann's own share of the book is especially distinguished for its copious and original treatment of the various European schools of miniature painting, mural painting, and mosaic, in the Early Christian and Middle Ages. A knowledge of these comparatively obscure branches of the subject, is in truth essential to the understanding both of the genius of those ages themselves, and of the steps by which painting, in the days of its humility, determined the choice and matured the conception of those themes which in the days of its glory were destined still to occupy it. Speaking generally, it may be said with confidence that the narrative now set before the reader will be found to be the most complete and trustworthy History of Painting yet written."—*The Editor's Preface*.

Presented by W. White.

HANDBOOK OF PAINTING: The Italian Schools. Based on the Handbook of Dr. Franz T. Kügler; originally edited by Sir Charles L. Eastlake, P.R.A. Fifth edition, revised, and in part re-written by Austen Henry Layard, G.C.B., D.C.L., &c. With 241 illustrations. In Two Volumes: 1887.

TUSCAN STUDIES AND SKETCHES. By Leader Scott. 1888.

This volume includes chapters upon Michael Angelo and Bandinelli; the Laurentian Library of Codices at Florence; Florentine Mosaics; and on Frescoes, Tapestries, and Pictures, in and near Florence. Presented by W. White.

II. BIOGRAPHICAL WORKS.

- * **THE LIFE OF SIR THOMAS MORE** [1480-1535]. By his Great grandson, Cresacre More; with a biographical preface, and Notes by the Rev. Joseph Hunter, F.S.A., and a portrait after Holbein, engraved by E. Scriven. Pickering 8vo. 1828. Bound in full morocco.

THE LIFE AND WORKS OF THOMAS BEWICK; being an account of his career and achievements in Art, with a notice of the works of John Bewick. By David Croal Thomson. With one hundred illustrations, including the famous large plate of the Chillingham Bull. 1882.

This edition, the woodcuts of which are printed on India paper, was limited to 75 copies; this one having been presented to the Museum by the Author. The work is dedicated to Professor Ruskin, "whose writings have added glory to the art of the past, and whose teaching has given greatness to the art of the present."

JOHN RUSKIN: a Bibliographical biography. By William E. A. Axon, M.R.S.L. Reprinted from Vol. V. of the Papers of the Manchester Literary Club. 1879.

JOHN RUSKIN: his life and work. By William Smart, M.A.; being the Inaugural address delivered to the Ruskin Society of Glasgow, on October 28th, 1880. Demy 8vo. Third thousand. 1880.

JOHN RUSKIN: Aspects of his Thought and Teachings. By Edmund J. Baillie (Member of the Ruskin Society); with a woodcut portrait. 1882.

A DISCIPLE OF PLATO: a critical study of John Ruskin. By William Smart, M.A.; with a terminal note by Mr. Ruskin. 1883.

JOHN RUSKIN. By J. Marshall Mather (Member of the Ruskin Society. 1883.

JOHN RUSKIN: a Biographical Outline. By W. G. Collingwood, M.A. (President of the Ruskin Reading Guild.) With an etched portrait by Burton, and a fac-simile of Mr. Ruskin's writing. 1889.

The above biographies of Mr. Ruskin presented by W. White.

OTHER BIOGRAPHICAL WORKS, as Scott's 'Life of Napoleon'; Johnson's 'Lives of the Poets'; Roscoe's 'Life of Pope'; are included under the particular headings to which they severally belong.

- * STUDIES IN RUSKIN: some aspects of the work and teaching of John Ruskin. By Edward T. Cook, M.A. With Autotype reproduction of the Bust portrait of Professor Ruskin, by Sir J. E. Boehm, R.A., and twelve woodcut Illustrations; also a series of thirteen Fac-similes of Drawings by of Professor Ruskin, 1890.

A volume consisting chiefly of articles which appeared in the '*Pall Mall Gazette*,' and containing much matter of interest respecting the practical results of Mr. Ruskin's teaching.

The drawings by Mr. Ruskin here reproduced are as follows:—

- I. The Market Place, Abbeville (1868). In pencil.
- II. Pine Forest, Mont Cenis (1854 or 1856). Pen and brush drawing.
- III. General view of Lucerne, from above (1866). Pencil on tinted paper.
- IV. The Old Bridge at Lucerne (1862). Water colour reproduced in sepia.
- V. Fribourg, Switzerland (1856). Pen sketch.
- VI. The Glacier des Bossons, Chamonix (1854?). Pen and sepia wash.
- VII. The Grand Canal, Venice (1870). Pencil sketch "given up in despair."
- VIII. Evening in Autumn, under the Castle of Hapsburg (1858). Water-colour drawing, reproduced in brown.

- IX. Study of a Kingfisher (about 1871.) Water-colour drawing, reproduced in sepia.
- X. Study of Young leaves of plane, in light and shade (1857?) Pen and violet carmine wash, touched with white; reproduced in a dark sepia colour.
- XI. Part of the Façade of the Destroyed Church of San Michele, Lucca, as it appeared in 1845. Water-colour; reproduced in a warm sepia.
- XII. Study of Agrimony leaves (1857?) Pen and sepia, touched with white.
- XIII. Study of Gneiss, with its Weeds, above the stream of Glen Finlas (1853). A study in lamp black.

Presented by the Author.

III. MISCELLANEOUS WORKS.

- * **COSTUMES.** Recueil de Cent Estampes representant différentes Nations du Levant, tirées sur les Tableaux peints d'après Nature en 1707, et 1708, par les ordres de M. de Ferriol, Ambassadeur du Roi à la Porte, et gravées en 1712, et 1713, par les soins de M. Le Hay. Two volumes issued separately, bound together in one volume. The first volume with the title-page executed by hand in gold, which is dated Paris, "avec privilège du Roi," 1714, comprises the plates—line engravings coloured by hand; and the second volume, consisting of twenty-seven pages of text, bears the date 1715.

THE HISTORY OF SCOTTISH POETRY. By David Irving, LL.D. Edited (from the manuscript of the work) by John Aitken Carlyle, M.D. With a memoir of the author (1778-1860), and a glossary. 1861.

ARCHITECTURE. Sketches for Cottages and other Buildings. By R. Norman Shaw, R.A. 1878.

THE IMMORALITY OF LENDING FOR PAYMENT OF INTEREST, OR FOR ANY USURIOUS GAIN. A Pamphlet by Arthur H. Mackmurdo. 1878.

THE INFLUENCE OF JOY UPON THE WORKMAN AND HIS WORK.

By H. Bendelack Hewetson, M.R.C.S. 1880.

Presented by the author ; and containing critical remarks written by Mr. Ruskin on the margin of some of the pages.

THE SAME : with marginal notes by the writer.

UNDER THE WINDOW : Pictures and Rhymes for Children, by Kate Greenaway. Engraved and printed (in colours), by Edmund Evans.

For Mr. Ruskin's appreciation of Miss Greenaway's drawings of children, see '*The Art of England*,' Part iv., which is devoted to her and Mrs. Allingham's work ; also '*Fors Clavigera*,' Vol. viii.

THE RUSKIN READING-GUILD JOURNAL. Volume I., 1889. Edited by William Marwick.

Presented by the Editor, " On the occasion of the opening of the Ruskin Museum at Meersbrook, Sheffield, April 15th, 1890." The volume contains the most recent portrait (a full length photograph) of Professor Ruskin. At the completion of this volume the form of the Journal was changed, and is now continued, as a monthly magazine, with Mr. Kineton Parkes as joint editor, under the title of " Igdrasil."

ON THE PLANTING OF TREES IN TOWNS. Two papers read before the North of Scotland Horticultural Association. By Robert Walker. Revised, issued, and presented by the two Aberdeen Members of St. George's Guild (Messrs. James Walker, and John Morgan). 1890.

IGDRASIL : Journal of the Ruskin Reading Guild ; a Magazine of Literature, Art, and Social Philosophy. Edited by William Marwick, and Kineton Parkes. Volume I. January to September, 1890.

For an explanatory account of the title, and aims of this magazine, see pp. 1-3, and 41-42.

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